TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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JAMES F. KELLY AND DOROTHY KENT.

M.S. Loury

THE MATINEE GIRL.

The youngest Matinee Girl on record was heard of last week from Manager Corse Payton's Theatre in Brooklyn. She is four months old, blonde where she isn't bald, healthy, and good natured.

She was left in the theatre nursery after an afternoon's performance with a tag on her arm and two suits of clothes on her dimpled little body, and it is up to us all to know what is going to be done with her.

At present she is sojourning temporarily at a Winter resort, known as Flatbush, L. I., where there is a well patronized hotel for infants who are left on door steps, in ash barrels, and the other odd perches chosen for them by those desirous of getting rid of them.

About a year ago Manager Payton, who runs a popular-priced and well-patronized theatre, where he puts on every repertoire that includes classic and romantic drama, comic opera, vaudeville, and Uncle Tom's Cabin, conceived the idea of a nursery attached to the theatre, where babies would be cared for during the performance.

Mothers could leave the little ones in a pleasantly fitted, cozy room with cradles, swings, toys, bibs, bottles, and other indispensable accompaniments of childhood, including a nurse and a maid.

The idea proved immensely popular. There are any number of mothers prevented from going to matinees because of the babies. While it has become the fashion for society mothers to shake the baby just as soon as it begins to take notice, there are still thousands of the other kind of mothers who are the slaves of these young tyrants.

Most theatres object to the presence of babies. "Infants in arms not admitted" is the rule at the usual house. So Manager Payton thought out this idea, and, lo! it caught on to such an extent that the A. C. F. M. S. O. T. F. sign hung on the nursery door two afternoons a week indicating: "All Cradles Filled; Must Sit on the Floor."

But at the close of a recent matinee when the babies were rounded up and picked out to take home, there was one over. No one came to claim it. It had been forgotten purposely and deliberately—poor little kid—and it has the record of being the first baby deserted in this way at the theatre nursery.

The Manager and Mrs. Payton took care of it for a few days, thinking that some one would come for it, or it would be advertised for, but there wasn't a murmur of question about the baby.

And finally it was carried off to the Flatbush Foundling Asylum, where these poor little waifs are cared for by the city. This special Matinee Girl foundling seems healthy, happy, and content. She sleeps much, and when she wakes looks out at the world with two blue eyes at present filled with the most sublime confidence in Fate.

It would seem as though this child were destined for the stage. It has been placed in the very lap of Thespia, and it remains to be seen how the lady will fulfil the trust.

For my part I cannot see why this baby cannot be adopted by the stage and have a place in a good stock company. She might even have a little sketch written specially for her in which she could star.

There are any number of babies required in modern plays. I don't mean the stage children that the Gerry goblins are after, but real infants.

The stuffed baby on the stage has gone out of fashion. Audiences won't accept them any more, but are always ready to encore a real baby.

I believe it is the customary thing to borrow a baby from a stage-hand or a scene-shifter, or any one who may happen to have one handy.

These babies are all right in their line, but they are amateurs pure and simple. They blink at the footlights, gape at the audience, and have even been known to howl aloud at crucial moments in the play.

The baby in Sag Harbor was the only infant actor that I have ever seen who acted with any spontaneity or grace. It knew its cues, and smiled and rolled its eyes at the right time, and looked as though it were comfortable under its make-up.

Why can't this little foundling Matinee Girl be made a stage baby? She can begin to earn a salary right away!

I am sure that Manager Brady will give her a job in Uncle Tom's Cabin to begin with. It will be easy to find a home for her; where she can be brought up on some one of these much advertised baby foods that we read of in the magazines.

Here is a chance for Swellum's Baby Biscuit and for Feedum's Cowless Milk to show what they can do. Now let us see what Puffem's Wonderful Peptonized Pulp for Infants will accomplish in a given time.

It is a dreary outlook to begin life with—that of a foundling asylum. Not that these little ones are not cared for and fed and kept clean and comfortable.

But they have no mothers! And there is no atmosphere about them to make up for the greatest lack that a baby can know.

There are depths of desolation in their baby eyes, a mourning for mothers that have forgotten them! A baby bereft of a mother is the most melancholy little thing on earth, for a baby thrives on mother love, just as a flower grows beautiful in the sunshine and the dew.

That is why when one goes through an orphan asylum there is a distinct sensation of sadness everywhere; something not at all akin to childhood's joy and happiness.

The faces are bright, intelligent and interesting, but the eyes, those wonderful soul outlets, are serious, old, and filled with a great emptiness; the lack of the prayers and caresses that are the heritage of even the poorest children that have been blessed with mother love in their babyhood.

And this little Matinee baby must grow up like that unless the stage adopts her, and takes care of her and brings her up to be an ornament to the profession, and a living refutation of the cranks that say the influence of the theatre is unwholesome.

Then she would be the only professional infant actor! A baby is a great drawing feature in a story, a picture, or a play. It has in its tiny body all the elements of mystery, possibility and life that appeal to human sympathy the world over. Babies do not have to talk with mere words as we grown-ups do. They don't need to. Words are as nothing to the eloquence of a baby's coo. That is a language understood by the Esquimaux, the Chinese and the Indians alike, and needs no interpreter.

Lovers' Lane is one of the pleasantest little plays that the Matinee Girl has witnessed in this season of dramatic pleasures.

It is like a water color picture without any depths or subtle shadings—or, perhaps, there may be something very subtle in the effect of absolute simplicity that is produced.

It is a restful little drama, and Millie James and the Fat Boy are the two star attractions. Everybody is praising Miss James' portrayal of the girl scapegrace, but I think there is something fascinating about that wide, heavy boy, who I suppose looks forward to being a Peter Dailey one of these days.

In fact, the children in this play, all of them, are splendid little actors, and the fight between the boys in the street is a well-worked up scene, very real, and very funny.

This play has been called innocuous, and I suppose it is, but no woman can see those dreadful sewing society girls in their queer gowns and hats without realizing that that town in the play wasn't a pleasant place to live in with those catty old things prying around trying to make trouble.

Wherever Mr. Fitch studies his types, he manages to make them very real, and the author and the actor are never at odds in his plays. They work together with the same idea in view.

Player folk who go to Brooklyn in their wanderings will be sorry to hear that the new East River Bridge is going to wipe out the Hotel Andrews, that has been the pleasantest kind of a home to them whenever they have been stopping in that part of the town.

This hotel always has made a specialty of welcoming the actor like a man and a brother. And not only that, but every effort was put forth to make him comfortable while he stopped there.

Early dinners and late suppers were obtainable without a grumble; there was plenty of warmth, and heat, and light, and air, and a comfortable dining-room with that "homey" atmosphere that is so much more to the traveler than the glitter of mirrors and the shine of brass.

The old house must go, and will be regretted, not only by stage people, but by Brooklyn's residents, for Brooklyn is shy on good hotels and can't spare one. But there is a chance that a new one will rise within a block or two of the old Andrews House, and the same pleasant surroundings will be repeated in the new hotel.

People who travel much realize the importance that attaches to arriving in a town where a good comfortable hotel surprises them with its existence. It makes you like the town and its people, and everything takes on a different color.

But getting to some broken down, sleepy old hostelry where there are no locks on the doors and no dinner at night and no press button in the wall; nothing, in fact, but a dreary absence of comfort—well, if you ask me, I wonder how stage people that have to travel much put up with it and keep young and happy and well as they do.

But it's the man or woman doomed to skip around over the country, jumping like a crag-trained goat from town to town and meeting the hayseed on his native heath, that keep the wrinkles out of their foreheads and the youth in their hearts.

But give an actor a successful run in town, and first thing he is down with pneumonia, or grip, or some old thing that sends him cavorting off to one of those swept-by-piney-breezes places where he has nothing but time on his hands.

And this reminds me of a good story about a friend of mine who went to Lakewood two weeks ago. While she was away her pet pug dog died, and the maid, who knew how attached the mistress was to the beast, determined to keep it until the lady returned home. So she filled the stationary tubs in the kitchen with ice.

But, after all, this story will keep? The dog didn't?

THE MATINEE GIRL.

JUSTICE DONE.

Thomas W. Broadhurst's company in Guy Aidyelotte's new drama, Justice, opened at the Lyceum Theatre, Elizabeth, N. J., on March 13. The play is melodramatic. The plot is woven around a wealthy mill owner, who, blinded by his riches, is unwittingly cruel to those in his employ. In a dream he sees a statue of Justice come to life, and he is compelled by Justice to see and feel the effects of his own misuse of power. Horace Lewis, as Geoffrey Billyard, the mill owner, is credited with an admirable performance. The other roles were played by Becton Radford, Sherman Rowles, Charles Mailes, G. D. Cunningham, Thomas Carlton, Wilbur Dobbs, Harry F. Coggey, William G. Savage, Joe Williams, Henry Marion, Robert J. Riddell, William Crawford, Jack Ryan, Teresa Maxwell, Edyth Totten, Clara Rainford, Iva Merlyn, Julia Romaine, Nellie Maskell, Helen Williams, Louise Harkins, Bertha Livingston and Marie Stone.

GIFFEN TO MANAGE HACKETT.

Last week a partnership was entered into by James K. Hackett and R. L. Giffen by the terms of which Mr. Hackett's starring tour next season will be managed by Mr. Giffen, who is very well known in the dramatic profession as a manager of ability and experience. Mr. Hackett will make his debut as an independent star in a new play by Victor Mapes, entitled Don Cæsar's Return. Later in the season he will produce two new plays, for which he and Mr. Giffen have secured the rights.

RECOLLECTIONS OF ROSE EYTINGE.

More Experiences in Egypt—How Two Old Friends Were Reunited.

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While in Egypt I met a number of notable persons. At this moment I remember a gentleman who, in that community at least, was better known for his eccentricities than for his ability as a diplomat. This was Sir Henry Bulwer, brother of Lord Lytton.

Sir Henry was a sort of resident Plenipotentiary Minister Extraordinary for the British Government. To describe in a more homely but a clearer way his position, he was appointed to Egypt by his Government as a sort of diplomatic "Sister Anne;" and his real duty consisted in keeping a sharp look-out that no movement, however insignificant it might seem to be, that could, however remotely, have an adverse influence upon English interests in Egypt could take place without his immediate knowledge, and a correspondingly immediate communication, to the home powers.

Sir Henry was an invalid, a valetudinarian, a hypochondriac, and anything else that one could think of that is sour, discontented and disagreeable.

He lived the life of a recluse, his poor health making this a necessity; and when, on the rare occasions he invited one or more guests to dine with him, it was considered more a penance than a pleasure; for his place at table was always banked in with medicine bottles and pill boxes, and it was his habit to dose himself with these various drugs between the courses.

His only really close friend was a monkey, a hideous little beast, as bad-tempered and ill-conditioned as his master, but with a much better digestion.

But the American colony in Egypt naturally interested me, and this colony was largely augmented during my stay there, and through Ismail Pasha himself.

It had long been the secret wish of Ismail to feel himself able to make a bold stand, throw off the yoke of the Sultan, and declare himself an independent sovereign. But to do this, even to attempt it, was out of the question, unless the whole of Lower Egypt could be placed upon a firm war footing.

How to do this was, and had been for a long time, Ismail's difficulty. And an American attached to his court seemed to have solved the problem for him. This American was Thaddeus P. Mott, a son of Dr. Alexander Mott, of this city; and at the time I refer to—the sixties—he was attached to the Khedive's service with the rank of General.

We all remember that at the close of the war between the North and South many of the foremost and best trained military men in this country who had stood by their States went down and were lost with their cause.

It was here that General Mott advanced his idea. It was to bring into Egypt some of these distinguished military leaders and employ them to train the Viceroy's troops.

The Viceroy eagerly accepted this idea, and to General Mott was given the order to carry it into execution. He was sent to this country to obtain such men as, in his judgment, would be most valuable.

Of these officers, selected by General Mott, I can recall Generals Loring, Rhett, and Stone; Colonels Mason, Purdy, Hunt, Du Chaillu-Long, and many others.

But it is a far cry from America to Egypt. The majority of these officers who had been selected were men of families, and when the war was over they found themselves reduced to penury. In every case it was necessary to advance to them money with which to equip themselves and their families for the long trip. Thus, when they arrived in Egypt, they were to a man deeply in debt to the Government that they had come so far to serve, and they still needed aid to provide their families with homes. So that, however dissatisfied they might feel, they had no freedom of choice, but were obliged to accept any condition that might present itself.

A short time after General Mott's departure, which had been conducted with the utmost secrecy—as was supposed—the Porte received information as to the motive of his journey, and the Viceroy had been made quietly but most convincingly to understand that the present state of his army was perfectly satisfactory, and that it was not at all necessary, nor would it be advisable, to introduce any reforms.

The result of all this was that when the American contingent arrived, with high hopes and reawakened ambitions, their hopes were dashed to the ground, and their ambitions died in their hearts.

The generals were reduced to colonels, the colonels to majors, the captains to lieutenants, and so on, and of course with corresponding cuts in their pay.

Of all the American contingent this blow fell most heavily upon Charles P. Stone and Thomas W. Rhett. And the two men received this blow according to their different natures.

General Stone was by nature cool, calm, and self-contained. He was a thorough French scholar and possessed a remarkable aptitude for the acquisition of languages. As a consequence, in an incredibly brief time he mastered the Arabic tongue. This combination of qualities enabled him to turn his misfortune into success.

Ismail Pasha was himself proficient in French, but before any and everything else he was an Arab to the core of his heart, and the foreigner who could talk with him in his beloved native tongue could walk straight into his heart.

And straight into the Viceroy's heart walked General Stone. He received the appointment of chief of staff of the Egyptian army, with the rank and the pay of general, fine quarters were assigned to him, and he was in constant personal attendance upon the Viceroy.

General Rhett could not speak French. He spoke only English, but he spoke that most forcibly and unmistakably, and he was much more frank and forcible in the expression of his opinions and in his general dissatisfaction than was polite in the circumstances. The result was that General Rhett's rank was permanently reduced to a colonelcy, and he was officially notified that he could not begin to draw pay until his debt to the Egyptian Government was paid. No duties were given him, and his quarters were inadequate to the needs and the position of himself and his family.

As might have been expected, Rhett succumbed to these repeated blows of fate. He suffered a stroke of paralysis that laid him helpless upon his bed, with his left side dead.

When things were in this state with these two men, there came a distinguished visitor to Egypt, also an American soldier.

This was General Sherman, who, in a war ship placed at his command by our Government, was making his famous trip around the world.

Now these three men, Sherman, Rhett, and Stone, had been classmates at West Point.

Of course everybody made much of our great hero, and there were given on all hands dinners and dances and luncheons and picnics in his honor, and greatly General Sherman enjoyed them.

At many of these functions, official and semi-official, General Sherman met General Stone, but these meetings were merely ceremonious; there was never any cordiality nor any attempt on the part of either to renew old acquaintance. General Sherman, to the last hour of his life, never relaxed the rigor of his resentment against those who took part against the Union.

In the midst of the many engagements and distractions consequent upon the presence of General Sherman I tried not to neglect my friends, the Rhetts. I was sitting one day at General Rhett's bedside, endeavoring to entertain him with some account of our distinguished visitor, when, after a rather long pause, he said: "I have never seen Sherman since he and Stone and I were boys together in the same class at West Point. Bill Sherman and I used to be mighty chummy then. And now we have drifted away off here I wonder if he would come and see me? I would like mighty well to shake hands with him."

I had known of the former friendship of these men, and I had watched, with interest, the attitude of Sherman and Stone to each other. Remembering that, and remembering, too, the hard, stern lines of Sherman's face, I feared there was little likelihood of poor Rhett's wish being realized. So I remained silent. But I promised myself that it should be tried.

With this purpose steadily before me, and most carefully keeping my own counsel, I not only took advantage of every opportunity that I had of meeting General Sherman, but I made opportunities whenever I could. I did my best to cultivate him, to make him like me, and, as this was the beginning of a friendship with this great man that only ended with his life, I think I may say that I succeeded.

While staying in Cairo I was spending a great deal of time on a *dahabiah* that the Viceroy had placed at my disposal. I gave General Sherman an informal invitation to breakfast with me there, when I would try to give him something like an old-fashioned home breakfast.

The General accepted, the breakfast was nearer to what I had promised him than I could have dared to hope, and after we had adjourned to the upper deck and the General had lighted his cigar, I opened fire, told him my little story, and made my request.

But when I saw the effect I had produced I confess I was frightened.

The General afterward told me that he felt himself fairly, or rather unfairly, entrapped, and he could not remember having ever felt more angry with a woman.

The lines in his face grew hard and cold as ice, and a steely glint came into his eyes. When I saw these things I realized for the first time to what an extent I had committed myself, and had allowed my sympathies to carry away my judgment. Somehow my voice failed me, and I am afraid my eloquence rather trailed off.

The General rose, and looking down upon me with impassive severity said:

"Madam, I am sorry, but I cannot entertain your request. I am an officer of the United States Army and a loyal citizen of the Republic, two facts which, in the warmth and zeal of your friendship, you seem to have overlooked. I will never do anything that might in the remotest way give aid or comfort to my country's enemies."

As may be understood readily, I was crushed, and if the General had carried out what seemed to be his intention, to turn upon his heel and walk ashore—as I ought to have mentioned, the boat was moored—the matter would have ended there, and General Rhett would have lost his wish; but by a special good fortune he had left his hat in the cabin; when he discovered this his temper got the better of his dignity, and while he was looking about for his hat he let drop a few *warm* expressions about rattlesnakes and d—d rebels.

I was not slow to take advantage of this lapse. I took his hand and drew him back to his place upon the settee. I begged him to forgive me. I told him that in my wish to serve a friend I had forgotten that I was talking to a great man, the hero of "the march to the sea." "I had just meant to tell Bill Sherman, who had been at West Point with Tom Rhett when they were both boys, how unfortunate and unhappy poor Tom Rhett was, and had wondered if Bill Sherman wouldn't like to shake hands with him."

Well, by good fortune I struck the right chord. The General forgave me. I was not slow to follow up my advantage, and in less time than it takes to tell it he and I were on our way to Rhett's quarters.

There, after brief, ordinary greetings, the two men were left alone together. Mrs. Rhett and I retired and indulged in a good cry. When, after some time, we were summoned to join them, the eyes of both old soldiers were suspiciously red, and their furrowed faces both bore traces of tears.

ROSE EYTINGE.

LA SHELLE FILES PLANS.

Kirke La Shelle filed plans with the Building Department last Monday for his new Colonial Theatre that is to stand at the corner of Forty-seventh Street and Broadway. The plans, which are the work of J. B. McElfatrick and Son, call for a theatre building proper 76 x 100 feet in size and an entrance building five stories in height, 80 feet deep and 20 feet wide, that will stand on the lot at No. 1564 Broadway. This building will contain offices and apartments, besides the vestibule and lobby of the theatre. It will be finished in marble and polished woods. The auditorium, which with the stage will occupy the lots facing on Forty-seventh Street, will have a seating capacity of 1000. The stage will be 70 feet wide and 36 feet deep. Actual work on the building will probably begin early in May.

ARTHUR SIDMAN'S STELLAR DEBUT.

Arthur Sidman has signed for a term of years with Fred E. Wright to star in his own pastoral play, York State Folks, opening on or about Sept. 9 with a cast of sixty people and with two cars of scenery by Arthur Voegtlin, besides a large working force. This promises to be the most elaborate production ever given to a play of this style. Mr. Sidman will be seen as Myron Cooper, an old organist and organ builder, modeled upon a character in his old home, Homer, N. Y. There is said to be plenty of sentiment in the character and play, while, of course, the comedy predominates. There are no less than eight strong character parts, every one new and a study from life. Time has already been offered in New York at a prominent theatre, also time for a run in Boston.

IN OTHER CITIES.

SAN FRANCISCO.

Mrs. Leslie Carter continued in Zaza at the Columbia 4-9. She will give way to The Highwayman 11.

Lewis Morrison's co. offered a very creditable production of Faust at the California 4-9, but it did not receive the support it deserved from the public. Ernest Dunbar played Mephisto, and his portrayal was of a high order. Frank Fanning was acceptable as Faust, and William Ewing infused considerable strength into the brief part of Valentine. Genevieve Kane was a beautiful Marguerite, and handled her part with art and delicacy. The comedy element was well taken care of by Mrs. Selby Tapscheld in the part of Martha. The cast was completed by Charles Sexton, J. Willard Squires, Frank Onslow, Selby Tapscheld, Lewis Smyth, Florence Brooks, Marguerite Trumbart, Marie Thall, and Myrtle Medoe.

The Countess Gucki, with Lila Convere in the title-role, made a great hit at the Alcazar 4-9. The sparkling little comedy was well put on and well cast. There were effective stage settings and elaborate costumes. Lila Convere achieved another success. Joseph Kilgour was repeatedly encored for his excellent portrayal of Bruno von Xeuhoff. George Webster was well cast as General Suwatcheff. Edwin Emery played the eccentric Lieutenant with exceptional skill. Frank Bacon was excellent as the Count, and Agnes Ranken was sweet and pleasing as Lilli Von Mittersteig. Kitty Belmore, Guiba Dunbet, Frank Bacon, Harry Bradley, and Charles Smiley were good in their respective parts. The Last Word 11.

The Grand offered Around the World in Eighty Days 4-9. Of course, the actors were subordinate to the scenery, which was very striking. Howard Hall in the leading role, Phineas Fogg, showed much versatility. T. J. McGrane did unusually well as the French valet. Edwin Dudley offered an excellent portrayal of Fix. John Archibald, the American, was well played by Frederick Barthey. Nina Morris was a capital Aouda, and Virginia Calhoun as Aveesha and Helen Hargraves as Nancy, were both excellent. Another week.

The Central presented The Black Flag 4-9, and it proved a good attraction. The Central has well established itself as the home of melodrama, and it seems like old times to sit there and hear the vigorous applause from the gallery gods. Frank Curtis had the role of the Jew, which he sustained with a naturalness and humor that made it the best filled part in the play. Fay Courtney was excellent as the waif. Clifford Dempsey was sincere and strong as Harry Glyndon, and Stanley Ross was good as the villainous brother. James M. Ward offered a vigorous character in Owen Glydon. Lorena Atwood was charming and sympathetic as Naomi, and Margaret Marshall did her usual commendable work. Charles Arthur was fair as the "chappie," and Ora Walbrap was a good Topsy Carroll. George Hernandez, as Jim Sexton, did meritorious work. Also in the cast were George Nichols, Pryse Mackaye, and Ernest Howell. Captain Impudence next.

Another week of success for The Wizard of the Nile at the Tivoli 4-9. The chorus is doing excellent work, and has received a hearty praise. Ferris Hartmann and Alf Wheelan keep the audiences awake with their irresistible humor, and Annie Myers and Maude Williams are just as popular as ever.

The Alhambra was dark 3-9, but will reopen 10 with Under Sealed Orders.

Howard Hall will leave for New York soon.

Lewis Morrison has sailed to join the Robson-Hall co. in Honolulu. DE GUY SIMPSON.

MILWAUKEE.

Henrietta Crosman in Mistress Nell at the Pabst Theatre 7-9 brought out the largest, most fashionable and most enthusiastic audiences that have greeted any attraction here this season. George C. Hazelton's fine play, and its splendid presentation by Miss Crosman and her admirable co., can fairly be called the most brilliant artistic success of the season, and the star's exquisite interpretation of the title-role was for her an absolute and overwhelming triumph. Our playgoers, usually undemonstrative, were moved to unparalleled enthusiasm, and at the close of each act Miss Crosman was compelled to respond four or five times to prolonged and hearty applause. Aubrey Boucicault received an ovation, his appearance being a pleasant feature of the performance on account of his great popularity here while leading man of the Salisbury Stock co. His portraiture of King Charles was dignified, graceful and sincere. Especially good were Sidney Booth, William Herbert, Edward Fowler, Geoffrey Stein, Gray E. Towler, J. Hayden Charendon, F. J. McCarthy, and Adelaide Fitzallan. The sumptuous scenery was artistic in design and execution, the dressing of the stage accurate, and the costumes harmonious in color and in keeping with the period. The Pabst Theatre Stock co. repeated Tata Toto 10 before a large and appreciative audience. Minna von Barnhelm will be revived 13.

At the Alhambra Manager Miller provided for lovers of the classic drama Sardou's Theodora, which was interpreted by a well balanced co. to a fair house 10. The performance of the tragedy was very interesting, and reflected great credit upon the players and Stage-Manager E. M. Bostwick. The production was elaborately staged and richly costumed, and the chariot race in the fifth act was vociferously applauded. Kate Dalglish essayed the title-role, and while her performance may not have been in any sense great, her work was earnest and thorough. The interpretation of Andreas, by E. L. Snader, was intelligently conceived and powerfully sustained, and may be classed among the best portrayals seen on the local stage this season. E. M. Bostwick, John Sturgeon, and John W. Thompson gave excellent characterizations, and the remainder of the co. were equal to the requirements. This offering is certainly superior to the average popular-priced attraction, and should draw full houses during the week. The Dairy Farm 17-23.

The Thanhouser co. presented for the first time in Milwaukee Edward Elsner's version of Under Two Flags before a big house at the Academy 11. The production was the first given under the direction of George Foster Platt, and the result of his initial effort with the co. was a great credit to him. The stage effects, scenery and accessories were very complete and accurate, and several new and picturesque settings by Scenic Artist Bonigan were shown to marked advantage. The players of the co. offered their usual sincere and conscientious work, and deserve praise for the manner in which they handled a number of characters which called for peculiar attributes, which in this instance the members of the cast did not possess. Eugene Moore gave a commendable performance as Bertie Cecil. William Verance faithfully represented Lord Estallien. Lee Baker was good as Chatamov. E. C. Chamberlin played Rake satisfactorily, and Colin Campbell offered two good bits as Earoni and the General. Albert Brown was especially acceptable as Berkeley, and Harry Mostayer did his best with Rockingham, a part to which he was unfitted. Daisy Lovering made a praiseworthy effort with the difficult role of Cigarette, but her interpretation lacked to a sufficient degree the emotional power, inspiration and reckless abandon necessary to a convincing portrayal of this complex character. Edith Evelyn was natural and unaffected as Princess Corona, and Lulu Hastings contributed a pleasing bit as Lady Guenivere. Several minor parts were ably taken, and the realism of the surroundings was heightened by a large corps of supernumeraries. Men and Women 18-24.

A good sized audience turned out to see Lost in the Desert at the Bijou 10, and found it to be one of the most thrilling and exciting melodramas imaginable. The machinations of the villain, the persecutions and ultimate triumphs of the hero and heroine, and the insuppressible comedian were all set forth, and a number of startling scenes wherein the art of stage mechanism and realistic effects were generously employed. The audience was thoroughly pleased with the performance, and the players were loudly applauded. Miss 17-23.

Davidson dark 10-16. Sousa's Band 17. The Roundees 18-20.

Eva Taylor resigned her position as leading woman of the Thanhouser co. 10. Miss Taylor has definitely formed plans for the Summer, and also for next season, and as it is incumbent upon her to take a brief rest before executing them, she has decided to leave for the East in about two weeks.

Townsend Walsh arrived here 8 in the interests of Mrs. Fiske, who will play an engagement at the Pabst Theatre 21-23. Mr. Walsh's excellent advance work has not been impaired by the very warm greeting bestowed upon him by many Milwaukee friends during his few days' visit.

Harry Mostayer was initiated into the local lodge of Elks 9. CLAUDE L. N. NORRIS.

JERSEY CITY.

The Night Before Christmas was the attraction at the Academy of Mush. 11-16 and the patronage was very good. There are many realistic pictures of Christmastide and the surroundings are natural. The big act is where a father, occupying a judicial position, was required to pass sentence upon his son who is falsely accused of murder. The scene is well worked up to and is touching. Elmer Grandin as the lodger gives an excellent performance. Lotta and Stanley Lamb are precocious children and did much to make the play a success. They also did a neat specialty. Gladys Wright as a tramp, Josephine Shepherd and Eva Mountford, Fred Anderson, and Mabel Carnegie gave good support. Thomas E. Shea 18-23. Humpty Dumpty 25-30.

Shenandoah came back to the Bijou Theatre 11-16 to good business, but not as good as I looked for. The piece is put on in a batch manner and the co. is fine, but two changes have been made in it since the season opened. Frank Rolleston as Colonel West and William McVay as the General are all that could be desired. M. E. Belsey as Buckthorn and Otis Turner as the Irish Sergeant are excellent. Joseph Slayton is strong as the villain, and the other male parts are well taken care of. Grace Lynch, Estella Dale, Julia Rachelder, Georgia Fox, Edith Wright, and Florence Stowe all contribute much to make a good performance. The Mormon Wife 18-23. In Old Kentucky 25-30.

Thomas E. Shea's repertoire at the Academy of Music 18-23 will include The Voice of Nature, Dr. Jekyll and Mr. Hyde, The Man-o'-War's Man, and The Bells.

Leclair Bernerd, a member of the chorus with the Mathews and Bulger co., was left behind when the organization closed at the Bijou 9. She was taken ill and for a few days was in a dangerous condition. Miss Bernard received excellent care from friends, and was comfortably looked after at the Plaza Hotel, where the members of the co. presented her with an autographed pillow cover before leaving here.

Joe Meyers, advertising agent at the Bijou Theatre, celebrated his forty-second birthday 14. A dinner was given by him, and he received many presents and congratulations.

A committee from the Actors' Relief Association of New York has been visiting Guttenburg, N. J., looking for a suitable site upon which to erect a home for indigent actors.

Louis Dittman, leader of the Bijou Theatre orchestra, has written a two-act comic opera called Father Knickerbocker. An orchestra rehearsal of the music was held at the Bijou Theatre afternoon of 14.

George A. Wright, of the Shenandoah co., is well known here in society circles.

Bert Shawles, for the past two years stage machinist of the Lyric Theatre, Hoboken, severed his connection with that house 9. He has been engaged by W. E. Nankeville to build scenery for some new plays to be put on the road next season.

The supers in Shenandoah at the Bijou Theatre struck 12, but the performance was not interfered with, other than to make the battle scene of act three rather light. WALTER C. SMITH.

ST. PAUL.

At the Metropolitan Opera House The Christian was presented by a capable co. 7-9 to large audiences. Julia Stuart's Glory Quayle was an intelligent and clever impersonation. She displayed a complete sympathy with the character and was most expressive in the last act. Lionel Adams, as John Storm, evidenced a fine conception and portrayed the character with rare skill and heartfelt intensity. Charles Rowan's Lord Robert Ure was an excellent impersonation. Adelaide Warren, as Polly Love, presented it with a naturalness that gave evidence of talent that merited praise. Carrie Lee Stoyle was excellent as the good natured Scotch lady. Mrs Callender, Frank Lyon as Archdeacon Wheatby, T. C. Hamilton as Lord Storm, and John R. Furlong played their roles well. The concert by Sousa's Band drew large and appreciative audiences 10. The programme was varied and the applause was liberal. The soloists, Blanch Duffield, soprano; Bertha Bucklin, violinist; Walter E. Rogers, cornetist; Herbert L. Clarke, cornetist, and Arthur Pryor, trombonist, received pronounced favor. The Boston Lyric Opera co. 11-16 presented Carmen, Il Trovatore, Mignon, Wang, The Idol's Eye, and The Fencing Master, opening with Carmen to a large audience. The opera was finely staged. The principals were in excellent voice and the chorus did effective work. Signorita Collamarini, on this, her first appearance before a St. Paul audience, created a very favorable impression. Her Carmen is a performance of signal merit. She has a rich, sweet, sympathetic and flexible contralto wonderfully controlled. She acted with the abandon the character requires. Signor Russo's sweet and pleasing tenor was heard to advantage in the role of Don Jose. He acted the part admirably. Signor Abessandroni's Escamillo was an artistic impersonation. Bertha Davis, as Michaela, sang the role charmingly, and her solo was an enthusiastic encore. Sara Carr as Frasquita, Minnie Maslin as Mercedes, Alexander Joel, John Henderson, Frank Muslin appeared to good advantage. Arizona 17-23. The Dairy Farm 24-30.

West's Minstrels holds the boards at the Grand Opera House 10-16, opening to capacity. The first part had new songs and good jokes. Pleasing features were the delightful singing of Richard J. Jose, J. P. Rogers, W. H. Hallet, Manuel Romaine, Raymond Teal, Charles Whalen, Joseph Garland, Charles Rosedale, Len H. Salisbury, Ernest Tenney, and Billy Van. In the olio Billy Van, the monologue comedian, is as funny as ever and is a host in himself. The De Elmar Trio, Teal and Whalen, the Rio Brothers, Waterbury Brothers, and Tenny did good turns. Lost in the Desert 17-23.

Leland T. Powers will appear at the People's Church 14. GEORGE H. COLGRAVE.

NEWARK.

Ada Rehan is the current attraction at the Newark. Arizona 18-23.

The bill at the Empire 11-16 was Martin's U. T. C. Milt G. Barlow heads an all around good co. Business opened fair. Shenandoah 18-23.

Melodrama, the kind that delights the upper story, is the bill at the Columbia 11-16, where Slaves of the Orient is presented. Thrill follows thrill with machine gun regularity. Maude Edna Hall, Carlton Macy, Charles Halbeck and Bert Lytell are prominent in the production. Blanche Crozier and Joe Totten were successful in the comedy situations. To heighten the realism some trained camels and Arabian acrobats were introduced. The play was handsomely mounted and well patronized.

The Plunger 18-23, for which Oliver Dowd Byron has been engaged to take the leading part.

Saints and Sinners was revived by the New Century Stock co. 11-16. Rebecca Warren had an agreeable part which showed her to decided advantage. John Waldron was given a reception at every entrance. Francis Nelson was clever in a character role. Margaret May made her first appearance with this co., and was well received.

Raymond Copp also gave a meritorious performance. The Shaughraun 18-23.

Sunday concerts continue at the Auditorium.

Mr. Barry O'Neil will play the leading role in The Shaughraun.

Una Abell Brinker is still in town. She will be seen shortly in an entertainment to be given for charity. A benefit will be tendered her at the Empire Theatre 22.

Francis Nelson was specially engaged by Manager Neu for the part of Jacob Fletcher in Saints and Sinners. Blanche Crozier and Mercita Esmonde have been engaged by Manager Jacobs for the Columbia Stock.

George Neville, of the Columbia Stock co., has signed with the stock co. at Peake Island, Me., for the Summer season.

Lottie Edwards of the New Century Stock co. is recovering from an attack of typhoid malaria.

Lodge 28, I. M. A., will hold a social at Lyric Hall 31, in commemoration of the tenth anniversary of this lodge. C. Z. KENT.

PITTSBURG.

Cumberland '61 was presented by the stock co. at the Grand Opera House 11-16 and enjoyed by the usual large audiences. William Ingersoll, as Gordon Graves, gave an admirable impersonation of the lover. Sarah Truax was charming as Alice Ainsley. William Beech played the role of the villain with much vigor. Edward Poland almost excelled himself in his impersonation of the revengeful Indian. Benjamin Johnson gave a strong characterization of Benner Ainsley, a fiery old Southern loyalist, while Alice Gale, as Mammy Hans, won much applause. The scenery was very effective. Next week, His Excellency, the Governor.

Andrew Mack in The Rebel received a hearty welcome at the Bijou 11-16. The advance sale of seats was one of the largest in the history of the theatre. Mr. Mack is supported by a good co., and has one of the strongest and best plays Pittsburgers have had the opportunity of seeing him in. The week here, however, is the last one for The Rebel at present, as Mr. Mack has decided to drop the play for An Irish Gentleman, in order that he may have more time to rehearse his new play, Tom Moore, which he will produce next season. Mr. Mack's singing was greatly enjoyed. Josephine Lovett, as Nora Eagenall, was excellent, and Edward O'Connor and Edwin Bryant shared honors with the star. Emil C. Wolff, director of the Bijou Orchestra, rendered a delightful programme of appropriate music. Kathleen Mavourneen being the special feature. Next week, McFadden's Row of Flats.

The Rigo Brothers were at the Alvin 11-16. W. J. Crane 18-23.

The patrons of the Duquesne Theatre were well entertained 11-16 by Haverly's Minstrels, with George Wilson and Dan Allman occupying the ends. Mr. Wilson is a great favorite in Pittsburg, and his catchy songs created much applause. The soloists were Eddie Mazie, Dan Allman, John F. Rolland, Fred H. Sills, John J. Clayton, Charles H. Wesley, and Thomas Sutherland. Next week, Fanny Rice. Matinee daily, and others. J. W. MENDENHALL.

INDIANAPOLIS.

The Indianapolis Symphony orchestra gave a recital at English's 4 to a large and appreciative audience. This organization has been in existence for a long time and has attained a high degree of proficiency under the direction of Karl Schneider. Mrs. Morris Black was the soloist of the evening and won praise for her artistic work. The Elks occupied this house 5-9, with an all star minstrel performance. Miss Stevens attracted to the bill for so many years past at annual benefits gave way to a bright, catchy musical comedy called A Night in Bohemia. The specialties were good, the lines bright and the action exceptionally good. A handsome sum was realized for the fund on the two performances. Herbert Kelcey and Effie Shannon appeared 8, 9, in My Lady Dainty to big business, a thing they have become accustomed to here. The work of these actors seems to improve in each succeeding production as the seasons roll around. They are always sure of a welcome here.

The Park had two drawing cards 4-9. The Great White Diamond was full of the thrilling touches so much admired by patrons of this house, and was well acted. The last half of the week came the Sunshine of Paradise Alley. Mrs. Charles Peters, Phila May Wyber Gurney, Grace Kimball, John Walsh, W. J. Sully, George B. Annand, John J. Flynn, and Albert Brown. The play, as a whole, was well produced.

The Zoo continues to do a good business. A large consignment of animals was received by Mr. Bostock from Europe last week. They will be placed in training, together with the large number of stock animals he already had here, so they may be ready for the Buffalo Exposition the coming season.

WILLIAM BLAKEMAN.

PORTLAND, ORE.

At the Marquam 4-7 Louis James and Kathryn Kidder, with a fair co., appeared in A Midsummer Night's Dream and Richard III to fine business. Scenically and artistically A Midsummer Night's Dream was the better play of the two, and was the better audience drawer. In the presentation of Richard III the co. did not reach the highest round of the ladder. Mr. and Mrs. Georg Henschel, in a remarkably pleasing vocal and instrumental recital, fit surpassing in excellence anything of the kind to which Portlanders have listened in weeks, were attended by a capacity house 8.

After a fortnight's absence, Jessie Shirley and her co. played a successful return engagement at Cordray's 3-9, giving La Belle Marie, The Ugly Duckling, A Woman's Power, and Editha's Burglar. Morrison's Faust 17.

Earl and Nelgen's Between Two Hearts, a four act comedy drama, managed to play the week out ending 9 at the Metropolitan, doing only fair business. Held by the Enemy opened for a week 10 to good house. Master and Man 17.

Charles L. Brown's Portland Symphony Orchestra will give its fourth concert at the Marquam 20.

The Hidden-Coursen Quartette gave a most enjoyable recital at Parson's Hall 6. Mozart's string quintette in C, and Rheinberger's quintette in F, op. 147, were two of the principal numbers on the programme, and the rendering thereof was beautiful.

Mrs. James R. McCraken (daughter-in-law of Hon. John McCraken, the "Grand Old Man" of the Oregon Legislature, who so ably contributed his share toward the passage of the Oregon playwright protection bill at the recent session of the Oregon Legislature) gave a reception 7 in honor of Mr. and Mrs. Georg Henschel at her residence. O. J. MEFCHELL.

BUFFALO.

Edward Elsner has dramatized Ouida's novel, "Under Two Flags," with marked success, his version being clean cut, exciting and interesting. The Neill co. produced it in fine style at the Teck 11-16 for their closing bill, and made an excellent impression.

The bright uniforms and splendid mountings made attractive pictures, and the co. appeared to advantage, giving a spirited presentation.

Cigarette was played by Edythe Chapman in a manner that combined vivacity, jealousy, abandon and all the unrestrained freedom of that wild character. Mr. Neill was successful as Bertie Cecil. Frank E. Camp as Black Hawk, was a strong and consistent villain, and Donald Bowles, as Berkeley Cecil, played the thankless part well. The co. closed its ten weeks' season 16 and left for the Pacific Coast, carrying with it the good wishes of a host of friends.

Toselli, the pianist, played remarkably well at his concert at the Teck 15, delighting a large audience. The Philharmonic Orchestra of Leipsic 17. Cleveland German Dramatic co. 20.

The Still Alarm was well revived at the Star 11-16, with Harry Lacy still playing the hero, Jack Manley, in vigorous style. His co. was a good one and included Lynn Pratt, Frank C. Bangs, Charles K. French, and Emma Brennan Ince. Marie Dressler 18-20. Henry Miller 21-23.

A Texas Steer was vigorously acted at the Lyceum and drew big audiences 11-16. James R. McCann did well in the leading role, and Pearle Hight was charming as Rossy, while George T. Meech, Will H. Rossy, and others did their share well. Justice 18-23. FRANK E. WILCOX.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented Hazel Kirke to big business 10-16. L. O. Hart, as Dunstan Kirke, had an excellent opportunity and demonstrated a rare ability for character work. Maude Odell, in the title-role, was again successful and had the sympathy of her audience at all stages of the play. Maurice Freeman, as Carrington, sustained his reputation as an accomplished and conscientious actor. J. M. Saimpolis, as Aaron Rodney, was at his best, and the comedy work was adroitly handled by T. J. Grady, who embellishes every role he touches. Lucia Moore, as Lady Travis, did her little well, and Blanche Seymour, as Polly Dutton, displayed both cleverness and naivete. Anna MacGregor, Gladys Seeds, Hugh Gibson, T. B. Findlay, and Henry Shumer were agreeably cast, and the production is to be commended for its smooth and satisfactory presentation. The Cherry Pickers 17-23. All the World Against Her 24-30.

The Sign of the Cross appeared at the Tulane Theatre 11-16 and drew fairly well. The co. should have opened 10, but owing to some railway delay the scenery did not arrive and the audience was dismissed. The Burgomaster 17-23. The Princess Chic 24-30.

The Devil's Auction, on its annual visit here, was the attraction at the Crescent Theatre 10-16. Some good vaudeville features are introduced, but no new departures from previous years are noticeable. Arizona 17-23. Brown's in Town 24-30. My Friend from India 31-April 6.

Perri-I's French opera co. canceled its Havana engagement and is now to be heard in Mexico City for a period of six weeks. J. MARSHALL GUNTERO.

CLEVELAND.

E. S. Willard's engagement is hailed with delight by the theatregoers of this city, and the box office attests the fact of his popularity. It is always a pleasure to see his artistic impersonations in David Garrick, Tom Pinch, The Professor's Love Story, and The Middleman, that he presented 11-16 at the Euclid Avenue Opera House. The supporting co. was a fine one, and Miss Maude Hoffman, the leading woman, shared honors with the star. A clever little curtain raiser, entitled A Silent Woman, which preceded David Garrick, won much favor. Maude Adams 18-23.

A Man from the West, in which James J. Jeffries is starred, drew crowded houses at The Lyceum Theatre 11-13. The play and co. are good. Richard Golden in Old Jed Prouty 14-16. Williams and Walker 18-23.

Through the Breakers at The Cleveland Theatre 11-16 was one of the best melodramas seen at this popular house and was produced by a good co. J. H. Cossar did some effective acting in the role of Peter Turner; Joseph P. Knife as the sea captain was well received. Fanny Yantis was charming in the part of Mabel Harwood, while the character work of Frank Base, as the "old salt," Bill Dare, was a feature of the performance, and gained him hearty applause. Mr. Base is an old Clevelander and a graduate of the Academy of Music Stock co. with John Ellsler. Down Mobile 18-23. WILLIAM CRANSTON.

LOUISVILLE.

Robert Downing presented Edward Davis' play, The Seventh Commandment, at Macauley's 11-13, with the author in the cast. The play was praised by the critics for its bright lines, but condemned as unnatural. Mr. Downing and his co. did artistic work. At the matinee Paris in 1763 and Ingomar were acceptably presented. When We Were Twenty-one 14-16. Sarah Bernhardt and M. Coquelin 18.

At the Avenue A Hot Old Time proved a potent attraction 10-16. John W. Jess, John C. Leach, and other first-class people made all possible of the rollicking affair. Hearts of Oak 17-23.

The Moffett Eagle Stock co. had a strong attraction in Davy Crockett 11-16, affording all of the members of the co. opportunities for good work. Robert Wayne was especially strong as Davy and Esther Lyon made much of the part of Eleanor. The play was excellently staged. The vaudeville portion of the entertainment was furnished by the polyscope, the musical Kluists and Warren and Blanchard.

The concerts given by the Theodore Thomas orchestra at the Auditorium 12-13 were devoted to encores. United States Marine Band 28. Leipsic Philharmonic orchestra April 1-2.

CHARLES D. CLARKE.

TORONTO.

The much heralded Rostellans appeared at the Grand 11 to capacity. Robin Hood was sung 11 to a half crowded house which detracted much from the merits of this fine co. Henry C. Barnabee, Wilfred Douglas, John H. McDonald, George E. Frothingham, John Dunsmore, and Albert Parr acquitted themselves with credit. The Viceroy 12 proved very disappointing indeed, but the Serenade was much better 13.

Lost River was presented at the Toronto to crowded and enthusiastic houses 11. The play is almost the same of successful years. A Hot Old Time 18.

The Viceroy is announced in the Empire of Calumet 11. Mr. Jennings is presenting a different dual role with some success. The play is a very poor, but the audiences were good. The Sinners of a Great City 18.

Mr. John Parker, for many years bandmaster of the Queen's Own Rifles, is to resign, and will leave the city. Mr. Bayley, who is a thorough musician, has evidently little sympathy for modern popular pieces, and refused to play them when possible, hence his resignation. Mr. Herbert Clarke, now leading cornetist for Sousa, is spoken of as his successor.

The Leipsic Orchestra will give two concerts at Massey Hall 15. J. V. McAREE.

COLUMBUS.

The success achieved by Frank Daniels and his capable co. in The Ameer at the Southern earlier in the season was duplicated 8. The comedian was greeted by a house that taxed capacity. The Belle of New York played to good business 9. Hits were made by George Tallman, Edward J. Connolly, Joseph Kane, Arthur Deagon, Beulah Dodge, and Mae Sailor. A small house witnessed an inferior production of Secret Service 11. When We Were Twenty-one had fair business 12. Hodge, Podge and Co. 19, 20. Andrew Mack 21. Foxy Quiller 27, 28.

The Great White Diamond played to S. R. O. 7-9 at the High Street. John Martin, Frank Hennig, and Florence Huntly were particularly good. The scenic climaxes were effective and sensational. Superba opened to good business 11, and will remain until 16. Kidnapped in New York 18-20. Three Musketeers 21-23.

The Victoria Burlesquers appeared before packed houses at the Grand 11-13. Eddie's Vaudeville co. 18-20. At the White Horse Tavern 14-16 canceled.

The United States Marine Band will give a concert at the Columbus Auditorium 21. W. W. PROSSER.

MINNEAPOLIS.

At the Metropolitan Theatre Arizona opened for a week 10 to a good sized and pleased audience. The co. was well balanced. Charles W. Stokes, Cecelia Castelle, Emily Stowe, Elsie Esmond, Sydney Ainsworth, William F. Clifton, Frank Kemble, Dustin Farnum, Fred W. Strong, John Drury, Jane Taylor, and Beatrice Ray deserve special mention for excellent work. The scenery and stage effects were handsome. Boston Lyric Opera co. 17-23.

King of the Opium Ring was given at the Bijou Opera House week of 10, opening to capacity, and scoring an emphatic hit. M. J. Jordan made the most of Wah Sing. W. F. Clark caught the house as Ironsides, while Ada Rushnell was happily cast as the widow. The specialties were meritorious, those of Kate Rooney and the Schrode Brothers being most noteworthy. West's Minstrels week of 17.

Sousa's Band gave two very enjoyable concerts at the Lyceum Theatre afternoon and evening of 9 to large and brilliant houses.

Dr. Newell Dwight Hillis delivered his lecture on Oliver Cromwell at the Lyceum Theatre 12 to a large audience. F. C. CAMPBELL.

DETROIT.

A Hot Old Time, which well deserves its name, is creating uproarious laughter at Whitney's 11-16. The play has been changed but little since its last appearance here. Johnny Ray is still before us as Larry Mooney and Emma Ray is as lively as hitherto.

Ben T. Dillon is clever as usual. J. Bernard Dyllyn with his excellent voice, is a feature. Thomas and Pearl De Forest are as good as any of their class of dancers, and Rene Washburn, the Lynn Sisters, and the Bright Brothers complete the list with pleasing specialties. The Honest Blacksmith 18-23.

At the Lyceum the Girl from Maxim's is the bill. The Still Alarm 18-23.

Maude Adams is appearing in L'Aiglon at the Detroit 11-16. Frank Daniels 18-20. Sarah Bernhardt and M. Coquelin 21-23.

Manager E. D. Stair, who has been away for several weeks, is expected to return in a few days.

FREDERICK KIMBALL.

PROVIDENCE.

At the Empire 11-16 At Point Rider drew very large houses. The author, David Higgins, headed the co. and played the heavy role of Jack Rose well. His work was at all times interesting. The best support was given by Walter Hastie, who was a very effective villain; Georgia Waldron as Cindy and Olive Mead Davis as Susannah deserve special mention. Miss Davis's well rendered songs were heartily encored. Logan Paul, R. Brandon Mitchell, Ernest Lamson, Gabrielle McKean, and Lydia Knox did good work in other parts. In Old Kentucky 18-23.

The Providence Opera House had N. C. Goodwin and Maxine Elliott in When We Were Twenty-one 11-16. Jefferson De Angelis 18-23.

HOWARD C. RIPLEY.

MONTREAL.

Marie Cahill in Marie Mooney in Mr. Green opened at the Academy 11 to a light business, which may be attributed to the fact that the play is generally stormy weather for comic opera, especially coming from Boston. Miss Cahill is naturally suffers in translation from Bostonian Mr. Cousins and Locke coherency, but she has proved herself a capable actress, and the support, on the whole was to be commended, those doing the best work being Harry Dodd and Alexis Luce. Ward and Vokes 18-23.

Fogg's Ferry is doing a good business at the Royal. Lulu Pomeroy puts in the role of Cute Coon in an entertaining and the play is well received. Struble of Twelve 18-23.

OMAHA.

West's Minstrels [illegible] one of the best [illegible] this city. The olio specialties were [illegible] both [illegible] upon it [illegible] two performances [illegible] to [illegible]

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CORRESPONDENCE

ALABAMA.

[illegible] THEATRE (R. S. [illegible]): The [illegible] 13. The Sign of the Cross [illegible] Devil's Auction 30. The Princess Chic [illegible] AUDITORIUM (Ben S. Theiss, manager): [illegible] Mail 15. Crescent Stock co. 18-23.—LYCEUM (R. K. White, manager): Rev. Madison C. [illegible] 15.

[illegible].—GRAND OPERA HOUSE (Newman and [illegible], managers): Olympia Opera co. in Said Pasha, Fra Diavolo, The Chimes of Normandy, and The Princess of Trebizonde 7-9; fair co.; poor business. The Man from Mexico 12. Edwin Rostell 15.

ANNISTON.—NOBLE STREET THEATRE (A. E. Noble, manager): The Fast Mail 6; fair house; satisfactory performance. Perryman Comedy co. 12. Schubert Concert co. 13.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Barlow and Wilson's Minstrels 6; fair business and performance.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Dark.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, manager): The Baldwin-Melville co. 4-9 in Van, the Virginian, My Uncle Bob, All that Glitters Is Not Gold, East Lynne, Wicked London, A Race for a Husband, and A Farmer's Daughter to crowded houses; fair performances. The Man from Mexico 11. The Princess Chic 12. A Hole in the Ground 13. Edwin Rostell 14. Because She Loved Him So 15. Quo Vadis 16. Anna Eva Fay 18-23.

PRESCOTT.—GREESON OPERA HOUSE (Guy N. Garner, manager): Bonnair Price in Maud Muller, supported by G. W. Murdock and strong co., 7 to good business. The Other Girl and Mabel Heath 8, 9 drew fair audiences.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): King Rastus 14. Because She Loved Him So 16. Ethel Tucker co. 18-23.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Field's Minstrels gave an excellent performance to good business 4-6. Mrs. Leslie Carter 13-16. The Little Minister 18-21.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Frawley co. in Chimmie Fadden drew well 3-9, giving a most entertaining performance. The Ensign 10-16. Children of the Ghetto, matinee, 13.——ITEM: W. J. Reeves, for a long time the efficient St. Peter of the Burbank, has resigned to accept an excellent berth at Catalina Island.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Powhatan (local) 4; crowded house; Dewitt H. Gray, as John Smith, carried off the honors. Under Sealed Orders 8. A Turkish Bath 11-13. The Little Minister 15. Mrs. Leslie Carter 18. Secret Service 23. The Angel of the Alley April 5. The Telephone Girl 3.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Louis James and Katherine Kidder in A Midsummer Night's Dream Feb. 25; capacity; performance excellent. Morrison's Faust 2; good business and attraction. A Turkish Bath 3-5; fair houses. Field's Minstrels 9, 10. The Angel of the Alley 14. Mrs. Leslie Carter 21.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Charles Erin Verne and the Stevens Stock co. in Arrah Na Pogue 3-9; the production was on an elaborate scale and drew immensely.——MACDONOUGH THEATRE (Edward Swift, manager): The Little Minister 14.——ITEM: Landers Stevens, manager of the Dewey, is taking a rest.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream 1; full house; fine performance; scenery noteworthy. The Village Parson 5; large house; delighted audience.

SANTA ANA.—GRAND OPERA HOUSE (William McColloch, manager): W. J. Ellerfort co. 4-9 in The American Girl, The Charity Ball, and The Two Sisters first part of week; performances fair; good houses.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Passion Play moving pictures 6; good house; fair entertainment. Blatchford, Kavanagh and Roney's Concert co. 8. The Strollers 9. Elleford co. 11-16.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Elleford co. Feb. 25-3 in The Old Lime Kiln, Mrs. Partington and Her Son Ike, The Silver King, The Burglar, East Lynne, and The Blue and the Gray; large and well pleased audiences.

SACRAMENTO.—CLUNIE OPERA HOUSE (F. White, manager): The Village Parson 3, 4; good business; fine performance. The Telephone Girl 7 to a fair and pleased house.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): 'Way Down East 5; co. and performance good; big business. Madame Modjeska; crowded house; audience pleased 6. Eugenia Blair 13. Rusco and Holland's Minstrels 17.——LYCEUM THEATRE (P. Mack, manager): Millar Brothers in A Hot Time 8-10; co. fair; business good.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Madame Modjeska, assisted by R. D. MacLean and Odette Tyler, presented King John 5; large audience. Le Voyage en Suisse 7; fair business. 'Way Down East to S. R. O. 8; co. well balanced. Knobs o' Tennessee was poorly presented 11; small business.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): 'Way Down East 6; good performance and house. Le Voyage en Suisse 8; poor co.; small house. Knobs o' Tennessee 10; performance fair; large house. Rosco and Holland's Minstrels 15.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): 'Way Down East 4; good production; well attended. Madame Modjeska 7 in a very good production of Mary Stuart; large audience. Eugenia Blair 12. Rusco and Holland's Minstrels 18. Uncle Josh Spruceby 21. Grau Opera co. 27.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Madame Modjeska 4 in King John; large and pleased audience. The Sorrows of Satan 5; good business; performance fair. 'Way Down East 7 delighted crowded house. Le Voyage en Suisse 9; good co.; fair business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin O. Haskell, manager): Madame Modjeska in Macbeth 8; fair business; performance excellent. Eugenia Blair in A Lady of Quality 11. Rusco and Holland's Minstrels 19.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Edmund Vance Cook, lecture, 11; fair business. Grau Opera co. 15. Eugenie Blair 26. Blanche Walsh 29.

OURAY.—WRIGHT'S OPERA HOUSE (David Frakes, manager): Lady Minstrels (local) 9; good performance; S. R. O.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Professor Van Dyke, of Princeton, lectured on Robert Louis Stevenson to crowded house 4. Herr Conried and his excellent German co. gave Minna von Barnhelm (benefit Yale German Club) before a large and cultured gathering 6; press and public were unanimous in their praise. The Kilties' Band did banner business 5. Effie Ellsler in Barbara Frietchie 9; fair receipts. Mary Mannering played to S. R. O. 13, 14; Janice Meredith gives her a capital part, and she plays it daintily; individual hits were made by Robert Drouet, Burr McIntosh, and Charles Backus. Manager Bunnell placed the Hyperion at the disposal of the White Rats for a benefit, and his generous offer was accepted for 15, 16. Maurice Barrymore, Dorothy Morton, Eddie Girard, George Evans, Tom Lewis, and Polk and Kollins are billed to appear. Egypta (local) 27, 28.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): Wilbur Opera co. 4-9, featuring Pauline Hall, did S. R. O. business despite the fact that some of the members went on strike, causing the management no end of trouble. The Eleventh Hour turned people away 11-13; the production was well staged and acted. The Tide of Life 14-16. The Night Before Christmas 18-20. On the Suwanee River 21-23.——ITEMS: Frank La Short, who will coach the Yale Dramatic Association again this season, is in town, and rehearsals are under way for The Fair Maid of the West.—A banquet was given to Morris Steinert by the New Haven Symphony Orchestra in honor of his seventieth birthday 10. A handsome silver loving cup was given him.—Burr McIntosh was put up at the University Club 13, 14.—Manager and Mrs. Bunnell were guests of honor at a dinner given by Bridgeport friends last week.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Kilties' Band drew large and delighted audiences 11. A packed house greeted Ward and Vokes 12 in The Floor Walkers, and applauded frequently; George Sidney made a great hit. The White Rats occupied the theatre 12, 13 (four performances), presenting a first-rate bill: Maddox and Wayne, Ethel and Charlotte Tilson, Girard and Gardner, Polk and Kollins, Lewis and Ryan, Dorothy Morton, George Evans, and Maurice Barrymore and co.; the attendance was large. Mary Mannering 15, 16. Primrose and Dockstader's Minstrels 20. American Opera co. 22. May Irwin 23. Wilbur Opera co. 25-30.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Hearts of the Blue Ridge, a well acted and well mounted melodrama, drew good business 7-9. A New York Girl 11-13 introduced the usual burlettas and olio; some of the numbers were of a taking nature; business large. The Eleventh Hour 14-16. On the Suwanee River 18, 19. The Bowery After Dark 20.——ITEMS: Ossip Gabrilowitsch captivated a good sized audience at Unity Hall 12.—The Calhoun Printing Co. has been reorganized on account of the death of its president, W. H. Higgs. It will henceforth be known as the Calhoun Show Print Co. A. W. Rowley was elected President and A. P. Gavitt, Secretary.—The Elks have had plans drawn for a $75,000 club house and lodge room. Work on the building is to begin at once.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; W. L. Rowland, manager): Barbara Frietchie 8. Concert by Eighty-eighth Highlanders' Band to two big houses 12; splendid performance. Denman Thompson in The Old Homestead 16. Primrose and Dockstader's Minstrels (return) 18. Elks' Minstrels (local) 21. The Bowery After Dark 23. Tennessee's Pardner 27.——SMITH'S THEATRE (Edward C. Smith, manager): Chattanooga 7-9 pleased many. Alvin Joslin pleased 11-13. On the Suwanee River opened 14-17. Reaping the Whirlwind 18-20. Morrison Comedy co. 21-23.——ITEM: Manager Walter L. Rowland, of the Park City Theatre, has been severely ill with grip, but is now en route to recovery. During his absence Treasurer James H. Wilkes has been acting manager.—Thomas O'Neil, an usher at Smith's Theatre, recently inherited $23,000 in cash and $17,000 in real estate.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): Chester De Vonde Stock co. 11-14 opened with To the Rescue; S. R. O. Ten-Ton Door packed the house, and The Queen's Defender and Sins and Sinners drew well; Chester De Vonde and John F. Roche are old time Derby favorites; Miss Geer also pleased much. Other plays: The Christian of Hawxroost, Ranch Hero, and The Devil's Advocate. Denman Thompson in The Old Homestead 15. South Before the War 18. Professor Ansbach in black art and Derby High School Mandolin and Guitar Club, under auspices of the Derby and Shelton Board of Trade, 19.——ITEM: Horace De Bank, of this city, is playing in The Girl from Up There in New York.

A. F. HOWE.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Kilties' Band 9 had fair patronage and pleased. Harcourt Comedy co. opened for a week in Master and Man 11 to gratifying business; Ethel Tucker and Charles K. Harris head a competent cast; good specialties. Other plays: The Prisoner of Andersonville, Knobs o' Tennessee, The Pay Train, Beacon Lights, O'Day, the Alderman, Sapho, Blow for Blow, and Gypsy Queen. Primrose and Dockstader's Minstrels 19. Sherlock Holmes 21. May Irwin 22. Jefferson De Angelis 27. Robert B. Mantell April 1. In Old Kentucky 5. W. H. Crane 6.——OPERA HOUSE (W. W. Hanna, manager): South Before the War 15.——ITEM: Manager Hanna has returned from Hot Springs, Ark.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Bruns and Nina Vaudeville co. to good business 11-13. Denman Thompson in The Old Homestead 14. Primrose and Dockstader's Minstrels 16. Indian Maidens 18-20.——JACQUES' OPERA HOUSE (Jean Jacques, manager): At Piney Ridge filled the house with enthusiastic audiences 7-9. King Dramatic co. began a week's engagement 11 to a crowded house. Repertoire: The Cherry Pickers, The Cotton King, Carmen, The Power of the Press, Quo Vadis, Northern Lights, The Sporting Duchess, The Streets of New York, and Dr. Jekyll and Mr. Hyde. Wilbur Opera co. 18-23.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): South Before the War 8; good business. Kilties' Band 10; large and pleased audience. Wilbur Opera co. 11-16, featuring Pauline Hall, and presenting first half of week La Mascotte, The Two Vagabonds, Fra Diavolo, Olivette, and The Grand Duchess; S. R. O.; satisfactory performances. Chester De Vonde co. 11-23. Harcourt Comedy co. 25-30.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Mrs. Le Moyne (return) was cordially greeted by a good audience in The Greatest Thing in the World 6; co. and scenery left nothing to be desired. Denman Thompson in The Old Homestead 12; S. R. O.; the old play was finely acted. Harcourt Comedy co. 18-23.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The South Before the War 11; good house; performance pleasing. Brother Against Brother (local) 18. Hearts of the Blue Ridge 20. The Night Before Christmas 22. The Eleventh Hour 27.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Denman Thompson in The Old Homestead 13 to capacity. Jefferson De Angelis 28.——McDONOUGH THEATRE (W. J. Berrie, manager): Dainty Paree co. 22. Bowery Burlesquers 28.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Old Homestead, with Denman Thompson, was welcomed by S. R. O. 11. Macauley-Patton co. 18-23.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): South Before the War 5; good business. Moving pictures 9 drew well. Primrose and Dockstader's Minstrels 15. The Strangers (local) 18.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Dark.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Kilties' Band 14.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): The American Girl April 2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Waite's Comedy co. 4-9 in Just Before Dawn, The Black Flag, A Man from the South, The Kidnappers, The Fatal Card, In Sunny Tennessee, Queena, the Actress, A Celebrated Case, and the Great I Am; good houses. A Trip to Coontown 11; fair and pleased audience. Primrose and Dockstader's Minstrels 12; big house pleased. The Brownies in Fairyland (local) 15, 16. The Frolics of Satan 18. Martin's U. T. C. 22, 23. At the White Horse Tavern 26. Shore Acres 28. The Sunshine of Paradise Alley 30.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Peters Comedy co. (return) 4-9; good business. Gorton's Minstrels 12; excellent performance; good house. Walker Whiteside April 1.

ST. AUGUSTINE.—GENORAR'S OPERA HOUSE (B. Genorar, manager): Gorton's Minstrels 11; good house; performance good.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Rentfrow's Pathfinders 11-16.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Burgomaster 11, 12 delighted large houses; Gus C. Wineberg, George Broderick, Laura Joyce Bell, Edith Yerrington, and Ida Hawley scored. Atlanta Concert Association 14. Who Kissed My Wife 15. Ex-Governor Bob Taylor (lecture) 16. The Sign of the Cross 22, 23.——COLUMBIA (Henry and Julius De Give, managers): Van Dyke and Eaton co. opened 11-23; good business; Two Nights in Rome, Jack's Wife, Across the Trail, and Woman Against Woman were well rendered. The Gay Masqueraders 22, 23.

COLUMBUS.—SPRINGER'S OPERA HOUSE (Springer Brothers, managers): Peruchi-Beldeni co. 4-9 (return), presenting Trelawny of the Wells, A Western Romance, The Heart of Roanoke, A Georgia Cracker, and The Manoeuvers of Jane; light business; performances poor.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): The Burgomaster 7; crowded house; performance fine. The Devil's Auction 27.——WALKER HALL (Augusta Lyceum Association): Frederick E. Brooks 7 pleased large audience. Edwin L. Baker, impersonator, 16.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): The Fast Mail 11; fine performance; excellent business. Barlow and Wilson's Minstrels canceled 16. The Steam Laundry 25. Packard Opera co. April 4.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Alba Heywood 8; fair business. Bob Taylor (lecture) 14. Devil's Auction 26. Walker Whiteside 27.

ELBERTON.—NEAL'S OPERA HOUSE (Benjamin A. Neal, manager): Alba Heywood 9; fair business; excellent performance. Quo Vadis 2. Schubert's Symphony Club 23.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Fred Emerson Brooks 12. Devil's Auction 21. A Brass Monkey 25.

AMERICUS.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Boone-Yaki co. 11, 12.

BAINBRIDGE.—OPERA HOUSE (J. F. Subers, manager): Dark.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolff, manager): Dark.

VALDOSTA.—CITY OPERA HOUSE (Clinton Griffin, manager): Dark.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Dark.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Dark.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): The Fast Mail 12.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Ralph E. Cummings Stock co. in Nell Gwynn to S. R. O. house 5; performance fair. The Eleventh Hour 7 pleased fair house; scenery excellent. The Star Boarder 15. Madame Modjeska 20. Between Two Hearts 27.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Richards and Pringle's Minstrels 6; fair house and performance. The Prisoner of Zenda 11. Daniel Sully 14.

POCATELLO.—AUDITORIUM (Colonel Hannford, manager): The Eleventh Hour 8; good house and co. The Star Boarder 16. Madame Modjeska 19.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Henrietta Crosman, with splendid support, in Mistress Nell delighted a fine audience 5; Miss Crosman received an ovation. Anna Held in Papa's Wife 6; S. R. O.; audience enthusiastic; Charles A. Bigelow shared honors with the star. Private John Allen 7 drew a top-heavy and pleased house. The Limited Mail 8; good business; audience pleased. Treasure Island 9; top-heavy house pleased. Town Topics 10; good house; first-class performance. Quo Vadis 16, 17. Ferris' Comedians 18-24. Francis Wilson 22.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. entertained full house 6. Robert Downing in The Seventh Commandment 7, 8; poor business 7, but filled house 8; excellent performances. A large audience was delighted with The Three Musketeers 9 as given by Harry Glacier and an excellent co. German Stock co. 13.——ITEM: The Elks are rehearsing for their annual charity minstrel show to be presented 29.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Ferris' Comedians 3-9 to good business in The Stowaway, The Plunger, The Fatal Card, Forgiven, and Ten Nights in a Bar Room. The Evil Eye 11. The Great White Diamond 16. Whitney and Knowles' Quo Vadis 19. Nathan Hale 21. The Man from Mexico 23. Hans Hanson 24. Side Tracked 30. King Rastus 31.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Henrietta Crosman in Mistress Nell 6; performance excellent; house packed. Anna Held created a sensation in Papa's Wife 8, and many were pleased. The Doctor's Warm Reception had good houses 9; performance good. Treasure Island 10 pleased many.——AUDITORIUM (W. E. Munger, manager): Dark.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): International Operatic co., under the auspices of Freeport Lodge of Elks, pleased a large audience 6. Whitney and Knowles' Quo Vadis 8; packed house; fine performance. Beach and Bowers' Minstrels 12; fair house and performance. Uncle Josh Spruceby 21. Butterfly Burlesquers 22. Ole Olson 26. Arizona 30.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Treasure Island pleased fair sized audience 7. At the White Horse Tavern 11; performance satisfactory; small house. Whitney and Knowles' Quo Vadis 14. A Stranger in New York 20. The Village Postmaster 25. Who Is Who 30.—When We Were Twenty-one April 3.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): A Hot Old Time 6; light house; audience pleased. Field's Minstrels 8; good house; fair performance. Robson Theatre co. 11-15 opened in Cast Adrift to S. R. O.; good performance. The Man from Mexico 19. A Thoroughbred Tramp 22. Railroad Jack 25.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): Anna Held in Papa's Wife 9 delighted packed house. Quo Vadis 11; full house; excellent performance. The County Fair 15. Two Little Vagrants 18. William Owen 20, 21. Human Hearts 22. A Stranger in New York 23. A Hot Old Time 25. Stuart Robson 30.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): A Poor Relation made a decided hit 9. A High Toned Burglar disappointed fair audience 11. William Owen 13. The Dairy Farm 15. R. S. Higgins 18-23. Ole Olson 25. Around the Clock 27. McCarthy's Mishaps April 2. Who Is Who 6.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Anna Held in Papa's Wife 5; large house. Nathan Hale 8; good house and performance. McCarthy's Mishaps 12 pleased a good house. Whitney and Knowles' Quo Vadis 15. Francis Wilson 23. Joseph Dowling 26. The Village Postmaster 27.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Robert Downing in The Seventh Commandment 5 drew a good sized house. Nathan Hale 9 delighted large audience. Howard Gould in Rupert of Hentzau 11 attracted good sized house; performance fine. Anna Held 13. Chase-Lister co. 18.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Vance Comedy co. 5, 6 in The Limited Mail and Treasure Island drew well and pleased. Anna Held in Papa's Wife to S. R. O. 7; weak performance; fine costumes; Charles A. Bigelow deserves special mention. Ferris' Comedians 11-16. Royal Lilliputians 21.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Guy Novelty co. 7-9; fair crowds. Whitney and Knowles' Quo Vadis 12; S. R. O.; first-class performance. McCarty's Mishaps 19. A High Toned Burglar 20. A Stranger in New York 22.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Robert Downing in The Seventh Commandment 6; fair audience pleased. Charles B. Hanford in Private John Allen 8; excellent performance; business fair. Town Topics 11; indifferent performance; fair business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Murray Comedy co. 4-9 in A Soldier's Honor, The Senator's Daughter, The Fatal Card, Sapho, Just Before Dawn, The Golden Giant Mine, and The Fate of Sinners; good business. The Christian April 2.

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): What Happened to Jones Feb. 24 gave satisfactory performance to fair business. Blind Boone 26. Charles B. Hanford in Private John Allen pleased large house 3. Murray Comedy co. 10. A High Toned Burglar 17.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Howard Kyle in Nathan Hale 7 proved a splendid attraction; large audience. The Doctor's Warm Reception 10; fair performance and business. The Limited Mail 13. Otis Skinner 16.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Beach and Bower's Minstrels 9; receipts $490; satisfactory performance. Ole Olson 16. Murray Comedy co. 18-22. Human Hearts 26. The Christian April 3.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): McCarthy's Mishaps 7; fair business; co. pleased. Peck's Bad Boy 8; good house and performance. King Rastus 26. Hearts of Oak 28. Too Rich to Marry April 2. Carpenter's Quo Vadis 4.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Why Smith Left Home 4; was deserving of crowded house; business fair. Whitney and Knowles' Quo Vadis 5 pleased S. R. O. A Poor Relation 12. Otis Skinner 14. A Milk White Flag 19.

PANA.—NEW GRAND (J. Will Smith, manager): Peck's Bad Boy 5; poor co. and house. Town Topics 9; small house; co. poor. Private John Allen 11. The Bowery After Dark 15. Eddie Foy 18. The Man from Mexico 21. Hearts of Oak 29.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Beach and Bowers' Minstrels 8; fair performance; large house. Other People's Money 10 pleased fair house. Uncle Josh Spruceby 17.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Doctor's Warm Reception 5; good house; satisfactory performance. Beach and Bowers' Minstrels 11; packed house; audience pleased.

OTTAWA.—SHERWOOD OPERA HOUSE (T. R. Farrell, manager): Uncle Josh Spruceby 11; crowded house. The Limited Mail 14. A Trip to Chinatown 16.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Beach and Bowers' Minstrels 4; S. R. O.; audience pleased. John Arthur in Hamlet 11. Blind Boone 18. A High Toned Burglar 19.

JOLIET.—THEATRE (William H. Hulshizer, manager): Nathan Hale 6; capacity; performance good. Uncle Josh Spruceby 9; S. R. O.; well received. A Poor Relation 13. Starvation Island 15.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Whitney and Knowles' Quo Vadis pleased a large house 7. Under the Red Robe 9. Mrs. Fiske 26. Ole Olson 27.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Whitney and Knowles' Quo Vadis 6; full house; excellent performance. Frank Keenan in A Poor Relation 11 pleased good business.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Hogan, manager): Town Topics 8; good co.; fair house. The Bowery After Dark 16. Hans Hanson 29. A High Toned Burglar April 1.

PRINCETON.—APOLLO OPERA HOUSE (Thomas R. Henderson, manager): A High Toned Burglar 18. Human Hearts 28.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): The Red Cat 15. Side Tracked April 2. At Valley Forge 11.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): Reno Novelty co. 8; good performance; fair house.

MATTOON.—THEATRE (Charles Hogue, manager): Peck's Bad Boy 6; fair business. Town Topics 7 pleased small house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Uncle Josh Spruceby pleased S. R. O. 7.

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Eddie Foy canceled 7. McCarthy's Mishaps 13. The Bowery After Dark 16.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Under the Red Robe 10. Black Patti's Troubadours 17.

FAIRBURY.—OPERA HOUSE (Philip Wade, manager): Swiss Bell Ringers 11; good business; fair performance. Kitty of Cork 12.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Other People's Money 9 pleased a medium house.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): Richard Golden in Old Jed Prouty faced a large audience 7; Mr. Golden appears to advantage, and is supported by a clever co. Roanoke 8 drew a medium house, and was an uninteresting play. A Trip to Chinatown 9 packed two houses; play was well staged and acted; Harry Gilfoil was the favorite. The Christian 12; J. Henry Kolker, Arthur Maitland, and Harold Hartsell met the requirements of their roles. Lilla Vane, as Glory, gave a studied and artistic interpretation; Georgia Dixon and Rachel Crothers contributed to the success. A Stranger in New York 13. A Hot Old Time (return) 14. Peck's Bad Boy 15, 16. Joshua Simpkins 18. The Doctor's Warm Reception 19. Lost in Egypt 20. The Power Behind the Throne 23. The Myrkle-Harder co. 25-30.——ITEMS: The local lodge of Elks voted a life membership to Manager Kinneman 7 as a testimonial to his many services.

EVANSVILLE.—GRAND (T. J. Groves, manager): The Princess Chic to capacity 7; pleased audiences; the music lacked somewhat in tunefulness, but the co. made up the deficiency. The Myrkle-Harder co. began a week's engagement 11 in For Congress and Knobs o' Tennessee; packed and pleased houses. Quo Vadis 22. Ferris' Comedians 25-April 2. The Burgomaster 28.——PEOPLE'S (T. J. Groves, manager): The Evil Eye drew crowded house to Charles A. Loder was received with enthusiasm. A Thoroughbred Tramp 17. Eight Bells 24.——ITEM: Manager Groves is confined to his bed with a bad case of erysipelas, and Treasurer Buck is acting manager temporarily.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Joshua Simpkins drew good house 9. Grace Hayward co. opened week 11 to capacity. Plays: Friends, A Soldier of the Empire, Camille, Carmen, Sapho, Nell Gwynne, Moths of Society, and Taken from Life.——ITEM: Grace Hayward was greeted by two hundred of her friends 13 who came from Mt. Carmel, once her home, on a special train.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Nat S. Smith, manager): The Christian 7 by clever co. delighted large audience. Richard Golden in Old Jed Prouty 8; topheavy house; pleasing performance. A Milk White Flag 11 amused a good house. Peck's Bad Boy 14. Joshua Simpkins 16. Mildred Holland 19. The Doctor's Warm Reception 21. American Burlesquers 22. A Hot Old Time 23. The Sorrows of Satan 25.

KOKOMO.—THE SIPE THEATRE (G. W. Sipe, manager): A Trip to Chinatown co. gave pleasing performance to good house 7. The Christian had fair audience 11; excellent co. A Milk White Flag gave pleasing performance to good house 12. Joshua Simpkins 15. Lost in Egypt 18. Why Smith Left Home 20. Too Rich to Marry 25.——OPERA HOUSE (F. F. Henderson, manager): Peck's Bad Boy 13.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Frederick Warde in The Duke's Jester 13; excellent performance; full house. A Man from the West 15. Black Patti's Troubadours 19. King of the Opium Ring 23. Mistress Nell 26. A Stranger in New York 28.——ITEM: The Wallace Glass Blowers appear at Hoffman's Hall 11-16; large crowds.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (T. F. Chafee, manager): Nashville Students 7; fair performance; good house. Too Rich to Marry 12; good house; strong co. A Thoroughbred Tramp 15. A Hot Old Time 21. Burton Stock co. April 1-7. Benedict's Quo Vadis 10. Elks' benefit 18, 19. John Abbott's Stock co. 22-29.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): A Milk White Flag 9; business and performance fair. A Stranger in New York 11; business and performance good. A Hot Old Time 18. Why Smith Left Home 26. Francis Wilson 28. Quo Vadis April 2.——THE PHILLIPS (Murray and Swisher, managers): Dark.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Eldon's Comedians 4-9 in A Country Sweetheart, Zig, The Cyclone, My Mother-in-Law, Swan Swanson, Little Red Riding Hood, and The Fatal Letter; fair business; audiences pleased. Too Rich to Marry 19.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Rusco and Holland's Minstrels 8; large audience; unsatisfactory performance. Indianapolis Newsboys' Band pleased fair sized audience 9. Too Rich to Marry 14. A Hot Old Time 18. Human Hearts 22.

ANDERSON.—GRAND OPERA HOUSE (J. V. Cook, manager): A Trip to Chinatown 8; good performance; good business. Roanoke 9; good business; performance fair. A Stranger in New York 12; excellent performance; good house. A Hot Old Time 13 pleased good business.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Hans Hanson 6; business poor; performance poor. Peck's Bad Boy pleased good house 11. The Doctor's Warm Reception 15. Nashville Students 18.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Who Is Who 8 played to packed house and pleased. A Pair of Tramps 11 was a disappointment to light house. Roanoke 16. Peck's Bad Boy 22. Lost in Egypt 23.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Sun's Minstrels to fair house 8; performance excellent. Mozart Symphony Club 9; large and appreciative audience. Hans Hanson 11; small audience; fair performance.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Roanoke 6; fair house; good performance. Too Rich to Marry 11; good house; pleased audience. A Hot Old Time 19. Benedict's Quo Vadis April 3. Helfrich's Comedians 13.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Tim Murphy in A Bachelor's Romance 4 pleased a full house. The Christian 5 was well attended. A Milk White Flag 8; good business.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Who Is Who 5; fair performance and house. Richard Freeman's Minstrels 6; fair performance; good house. A Hot Old Time 16. Peck's Bad Boy 19. Why Smith Left Home 22.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): A Hot Old Time 7 pleased large audience. Who Is Who 9; good business and performance. The Power Behind the Throne 16. Lost in Egypt 22. Peck's Bad Boy 23.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Tim Murphy in A Bachelor's Romance 6 pleased large audience; his support is strong, especially Dorothy Sherrod. Who Is Who 11; good house; co. fair. The Power Behind the Throne 18.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Business Men's Lecture Course, Reverend Nugent 9 on Philosophy of Civilization; audience pleased. A Hot Old Time 15. John Abbott Stock co. 25-April 2.

AUBURN.—HENRY'S OPERA HOUSE (J. [illegible] Henry, manager): The Ivy Leaf 6; good house; pleased audience. Catherine Ridgway Concert co. 11. The Red Cat 23. Passion Play moving pictures 27, 28.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Tim Murphy in A Bachelor's Romance 7; good house; audience delighted. Who Is Who 12; crowded house; good performance.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Joshua Simpkins 11; S. R. O.; audience pleased. Charles B. Hanford 13. Nashville Students 20. Patricolo Concert co. 21.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Two Merry Tramps, deservedly poor house, 8. A Thoroughbred Tramp 12. A Stranger in New York 14. Peck's Bad Boy 20.

MADISON.—GRAND OPERA HOUSE (Graham and Sheik, managers): Nashville Students 9; S. R. O.; good co. Polk Miller, banjoist, under auspices Flower Mission 11; packed houses.

BEDFORD.—GRAND OPERA HOUSE (F. N. Johnson, manager): Joshua Simpkins pleased large audience 12. Rusco and Holland's Minstrels 14. Blue Jeans 22.

GARRETT.—WAGNER'S OPERA HOUSE (William Wagner, manager): Elite Vaudeville co. 9 canceled.

GREENSBURG.—GRAND OPERA HOUSE (A. Covert, manager): Too Rich to Marry 13. Sousa's Band 20. A Hot Old Time 21.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Joshua Simpkins to good house 7. Alice in Wonderland (local) 8, 9.

NEW CASTLE.—ALCAZAR OPERA HOUSE (R. F. Brown, manager): Roanoke to poor house 7; performance fair. A Thoroughbred Tramp 13.

KENDALLVILLE.—BOYER OPERA HOUSE

(A. M. Boyer, proprietor): The Ivy Leaf 12 failed to appear. Who is Who 22.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): The Dairy Farm (return) 14.——AUDITORIUM (Harry G. Sommers, manager): Richard Golden in Old Jed Prouty played return engagement 9; big business; pleasing performance. Harry B. Mose, Robert Craig, and Maurice Pike were exceptionally good. A Man from the West 16. Russell H. Conwell 13. Katherine Ridgway Concert co. 21. Francis Wilson April 8.——ITEMS: Elbel's Band was heard in Turner Hall 3. An open week at the Auditorium has been utilized to make a number of changes and improvements.—The lower boxes have been altered, making them more desirable, and the orchestra pit raised.—Mr. and Mrs. Antonio Arcaro, of Chicago, violincello artists, are giving daily concerts at the Oliver Hotel.—The South Bend Glee Club will give its first concert in the Auditorium Annex 15.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, manager): Old Jed Prouty 6; light house. A Trip to Chinatown 13.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Sun's Minstrels 11 pleased fair house. The Christian 14.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): The Christian 9 delighted large audience. Quo Vadis 27.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): A Trip to Chinatown 12; good house disappointed.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Who is Who 7; fair house and performance. Chicago Stock co. 11-16.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Joshua Simpkins 21.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Stuart Robson 21.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Neil Burgess 11. Anna Held 15, 16. Francis Wilson 18.——GRAND OPERA HOUSE (William Foster, manager): Black Patti's Troubadours to good business 4-6. Ole Olson 7-9, with Ben Hendricks in the title-rôle, opened to S. R. O. and continued to large business. A Stranger in a Strange Land 11-13. Human Hearts 14, 15.——NEW AUDITORIUM (Earl P. Adams, acting manager): The Sembrich Grand Opera co. gave a delightful performance to an immense audience 4. The Wilbur-Kirwin Opera co. opened their four weeks' engagement in Said Pasha, The Grand Duchess, The Royal Middy, and La Mascotte to large and well pleased audiences 4; the specialties of Miss Kirwin, W. H. Kohnle, and Edward Reader were well received. The Queen's Lace Handkerchief, Carmen, The Two Vagabonds, and The Chimes of Normandy will be presented 11-16.——NELSON THEATRE (Arthur Nelson, manager): S. R. O. and large audiences greeted The Parisian Belles 4-9. The Merry Widows 11-16. The Gay Butterflies 18-23.——ITEM: Earl P. Adams, formerly with the Auditorium Stock co., has been engaged as acting manager for the Auditorium.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Fanny Davenport Burlesque co. failed to amuse topheavy house 5. Side Tracked entertained a good house 6. Paul Gilmore delighted a large audience 8 in Under the Red Robe. Black Patti's Troubadours entertained good houses 9. The Holden Comedy co. opened a week's engagement 11, playing Virginia of Virginia to packed house. A Barrel of Money, Sapho, Wife for Wife, Eve, the Saleslady, Shooting the Chutes, and The Denver Express follows. Nobody's Claim 18. Uncle Josh Spruceby 22. Otis Skinner 23. Le Voyage en Suisse 26. Howard Gould 27. Arizona 28. 'Way Down East 29. Murray and Mack canceled.——COATES' OPERA HOUSE (Frank W. Coates, manager): Dark.——STOUT AUDITORIUM (Y. M. C. A., owners and managers): Ernest Gamble Concert co. 18.——SAENGERBUND AUDITORIUM: Concerts by First Regiment Band, Iowa National Guard, 3, 10, 17; large audiences.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Paul Gilmore in Under the Red Robe 5. West's Minstrels to big houses 7; every one delighted; Richard J. Jose and William H. West received a warm greeting. Y. M. C. A. (local) 8. Human Hearts 9; big and pleased houses. Concert (local) afternoon of 10, inaugurated a series of twelve, to be given in the Spring. Busby Brothers' Ten Nights in a Bar Room 14. Alberta Gallatin 15. Maloney's Wedding Day 16. The Evil Eye 19. The Christian 20. Rupert of Hentzau 21. Y. M. C. (local) 22. Anna Held 23. 'Way Down East 25. Leonora Jackson 26. Y. M. C. A. (local) 29. Sanford Dodge 30.——ITEMS: The Highwayman 18 and Harry Corson Clarke 30 canceled.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., managers): The Highwayman 6 did not appear. Other People's Money 8; small but pleased audience. Whitney and Knowles' Quo Vadis 9; performances and business good. Beach and Bowers' Minstrels 10 entertained fair house. Anna Held in Papa's Wife 11 pleased largest audience of the season; costumes superb; Charles A. Bigelow deserves special mention. Sousa's Band 13. Howard Gould 14. The County Fair 17. Francis Wilson 20. A Milk White Flag 23. William Owen 24. A Hot Old Time 31.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Anna Held in Papa's Wife 12; large audience; Miss Held was enthusiastically received; play handsomely staged; Charles A. Bigelow made a hit. The Evil Eye 13; fair house; audience well pleased; spectacular effects especially good. The County Fair 14. Rupert of Hentzau 16. Otis Skinner 18. The Two Little Vagrants 19. William Owen 22, 23. A Hot Old Time 26.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Other People's Money 14. Otis Skinner 20.——COWAN'S OPERA HOUSE (E. O. Ellsworth, manager): The Charity Ball 7; big attendance. For Her Sake April 1 canceled.——ITEMS: The Iowa Falls Military Band, assisted by the Metropolitan Opera House Orchestra, is planning its annual entertainment, which will consist of a minstrel and vaudeville entertainment.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Other People's Money 5; good business; performance pleasing. Chase-Lister co. opened 11-16 in The Man from Kokomo; big business. The County Fair 13. Howard Gould 18.——ITEM: F. Jaeger, Jr., local manager of the Keokuk Opera House, has leased for the Summer season the Casino at Hubinger Park.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Holden Comedy co. 4-9 to good business in Virginia of Virginia, Knobs o' Tennessee, Sapho, A Barrel of Money, The Denver Express, Eve, the Saleslady, In Dixie Land, and Wife for Wife. Other People's Money 11 did not draw well; fair performance. Howard Gould 13. Uncle Josh Spruceby 16. 'Way Down East 28. William Owen 29, 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Paul Gilmore in Under the Red Robe 7. Black Patti's Troubadours 8; topheavy house; the dancing of W. H. Stewart was the feature. Sousa's Band 12. Anna Held 14. Ole Olson 15. The Evil Eye 16. Neil Burgess 18.——ITEM: Rupert of Hentzau 11 canceled.

MUSCATINE.—GRAND OPERA HOUSE (C. W. Kemble, manager): Myrkle and Harder co. played to crowded house every evening Feb. 25-2 in The Princess of Patches, Knobs o' Tennessee, A Runaway Wife, Looking for Trouble, and For His Sister's Sake. Beach and Bowers' Minstrels 7; good house; fair performance.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Under the Red Robe Feb. 28. Black Patti's Troubadours 7 pleased well filled house. Side Tracked 8; good business; fair performance. Sousa's Band 12. Other People's Money 13, 14. The Evil Eye 16. Howard Dostelle co. 18-23.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Boston Lyric Opera co. 1 pleased a good house. The Air Ship 13 failed to appear. Tyrolean Concert co. 7; full house; excellent performance. McCarthy's Mishaps 21. Miller Hickman Comedy co. 25.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): William Owen in Othello Feb. 27 delighted a packed house; Miss Reynolds and J. W. McConnell shared honors.——ITEMS: Manager Crockett has just returned from a six weeks' trip to California.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): William Owen 8, 9 in The Lady of Lyons and Richelieu; receipts $450; good renderings; Miss Reynolds and William Owen deserve special mention.

CHEROKEE.—GRAND OPERA HOUSE (W. A. Sanford, manager): Side Tracked Feb. 27; good co. and house. Ben Hendricks in Ole Olson 6; good co.; fair business. Human Hearts 11. Hennessy Leroyle co. 16. Rusco and Holland's Minstrels April 10.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): The International Grand Opera co. 4; fair attendance. Other People's Money 12. A Stranger in a Strange Land 14. 'Way Down East 27.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Carter De Haven Vaudeville co. 7-9; light houses; fairly good entertainment. Maloney's Wedding Day 17. Dixie Jubilee Singers 23. Professor De Mott (lecture) 27.

BOONE.—ARIES OPERA HOUSE (Benjamin B. Wiley, manager): The Jossey Stock co. 4-9 met with success in The Signal of Liberty, Under Two Flags, The Devil and Company, Quo Vadis, Sapho, Camille, and The Hustler. Human Hearts April 3-12.

KEOSAUQUA.—UNION OPERA HOUSE (R. B. Rowley, manager): Chase-Lister co. 4-6 in For the Love of a Girl, The Smugglers, and The Young Mrs. Winthrop; good co.; fair business. Chase-Lister co. in A Hot Time 13 (return).

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Beach and Bowers' Minstrels 6; S. R. O. Howard Gould in Rupert of Hentzau 12; large and appreciative audience. Ole Olson 14. Otis Skinner 19.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): Human Hearts 12; good audience; fine performance. Other People's Money 14. The Evil Eye 18.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Hine's Comedians opened for three nights 11 in Eagle's Nest; big business; performance good.

LEON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): Bosco, magician, 4-6; poor houses and performances. John Arthur April 1, 2. A Wise Member 5. Hans Hanson 15.

DENISON.—GRAND OPERA HOUSE (Weiser and Bear, managers): William Owen in Richelieu 5; full and pleased house. A Stranger in a Strange Land 15.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Brown's in Town 6; fair business. Henry's Minstrels 9, 10; good business; excellent performance.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Ole Olson pleased a crowded house 11; Kitty Berry shared honors with Ben Hendricks.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Alberta Gallatin in Under the Restoration 14. Other People's Money 22.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Aubrey Stock co. 4-9 in A Prince of Russia, For Love of a Woman, The Red, White and Blue, The Land of the Living, We-Uns of Tennessee, Sapho, Turned Up, and Lost in New York; crowded houses; one of the best repertoire cos. of the season; Lillian Bayer, Edith Bowers, Helena Courtney, Victor Morley, A. J. Edwards, Walter S. Stanhope, Eddie P. Bowers, Frank Young, and Alexander Leonard being the best of a strong cast. The Sorrows of Satan 12. James K. Hackett 14. Blanche Walsh 15, 16. 'Way Down East 20. Myrkle-Harder co. 21-23.——GRAND OPERA HOUSE (James L. King, manager): Alberta Gallatin in Nell Gwynne 5 delighted a fair house; Allen Davenport and Edwin Maynard shared the honors, artistic work being also done by Margaret Owen, Arthur Rutledge, Edwin Ogden, Louis Talbot, John Byrnes, Wilson Bennett, and Charles Stanton.——ITEM: Victor Morley, of the Aubrey Stock co., had a hemorrhage of the lungs 4 on his way to the theatre. He pluckily went on with his work, but next day had a more severe attack, and has since been unable to leave his bed. He seems to be gaining ground however. Strong hopes of his ultimate recovery are entertained. THOMAS R. HYATT.

INDEPENDENCE.—AUDITORIUM (B. Blosier, manager): A Romance of Coon Hollow 8; performance fair; medium attendance. A Woman in the Case 12 pleased a fair and enthusiastic audience. Queen Ester (local) 15. Schumann Concert co. 18.——ITEMS: Since the closing of A Woman in the Case the co. has been reorganized, canceled old dates, and booked new ones. The Independence Concert Band is preparing A Mountain Lass, to be given 27, direction G. B. Rodney and Irene Rodney, late of the Ethel Tucker co.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Marshall's Military Band of Topeka gave an excellent concert 7. Tyrolean Queen (amateur) 18. A Woman in the Case 22.——CRAWFORD THEATRE (M. J. Cunningham, manager): Griffith's Faust closed tour, and canceled 8. The Sorrows of Satan gave good performance; fair business, 9. Aubrey Stock co. 17-23.——ITEMS: Harry Ward attended the Elk ceremonies 7.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Conrad and Jackson, managers): A Stranger in a Strange Land Feb. 26; good performance and house. John Griffith in Spartacus 29 pleased fair house. Daisy Revely co. 4-9 failed to please and canceled after playing three performances; the co. was good; had not rehearsed enough. Ward's Minstrels 11. Brandon Theatre co. 18-23. Katie Emmett 29.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): A Stranger in a Strange Land 6; splendid performance to large house. A Romance of Coon Hollow 7; good house; fair performance. Railroad Jack 9; fair performance; good business. A Woman in the Case 13. Shumanns 14. Chase-Lister co. 18-23. Fannie Hill co. 26. Town Topics 28. Shepard Comedy co. April 1-6.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): The Sorrows of Satan 6; fair business; good performance. A Romance of Coon Hollow 9; moderate patronage. Aubrey Stock co. 11-16 opened to crowded house. 'Way Down East 19.——TOLER OPERA HOUSE (H. G. Toler, manager): Ward's Minstrels 16.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Nell Gwynn 4; good performance; large house. A Romance of Coon Hollow 6; large but disappointed house. Brown's in Town 9; good house pleased. Chase-Lister co. 11-16. King Rastus 12. A Woman in the Case 18. Town Topics 23.

GIRARD.—HOLZER'S OPERA HOUSE (Phillips Brothers, managers): Railroad Jack 8; pleasing performance; big business. King Rastus; good business; excellent performance. Coming: Graham Earl Comedy co. 18-23.——ITEM: The Opera House has been newly painted and papered.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Brown's in Town 8; small house; fine performance; Fannie Midgley and George Ebner deserve special mention. A Hole in the Ground 15. Because She Loved Him So 19. Knobs o' Tennessee 29.

HORTON.—HIGH STREET THEATRE (Bailey and Fox, managers): Alberta Gallatin in Nell Gwynne 6; large and appreciative audience. The Jossey Stock co. 18-21. A Woman in the Case 25. Town Topics April 12.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, manager): Chase-Lister co. 4-9; good co.; fair houses. Plays given: La Belle Marie, Oak Ridge, Mystic Mountain, Mother and Son, The Young Mrs. Winthrop, and Joshua Whitcomb.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Sorrows of Satan 8; good performance; small audience. Sherman Comedy co. opened for week 11 to crowded house. Side Tracked 23. Knobs o' Tennessee 29.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Si Plunkard 8 pleased a crowded house. Roanoke 11; poor business and performance. Knobs o' Tennessee 18.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): King Rastus 4; performance fair; good business. A Stranger in a Strange Land 7; performance good; fair business.

HUTCHINSON.—SHAW THEATRE (W. A. Loe, manager): Roanoke 8; good business; satisfactory performance.——OPERA HOUSE (W. A. Loe, manager): Dark.

LYONS.—BUTLER OPERA HOUSE (J. G. Sutton, manager): Roanoke pleased good sized audience 10. Daisy Beverly co. 18-23.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Woman in the Case pleased fair house 9. A Romance of Coon Hollow 11.

WYHERSON.—NEW OPERA HOUSE (E. A. Ross, manager): Side Tracked 21.

WELLINGTON.—WARD'S OPERA HOUSE (T. C. Roup, manager): Dark.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): The Evil Eye 6; large house; co. well received. A Hot Old Time 8; small and disappointed house. Robert Downing in The Seventh Commandment 9; large and pleased house. The Private Secretary (local) 12; S. R. O. Myrkle-Harder co. 18-23.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): When We Were Twenty-one 9; good matinee; light night house; good co. Peruchi-Beldeni co. 11-16 opened in Roanoke and The Western Judge.——ITEM: The Peruchi-Beldeni co. gave a performance at the Insane Asylum here 12.

ASHLAND.—THE NEW ASHLAND THEATRE (Bryan and Martin, managers): Thomas Jefferson in Rip Van Winkle 7; large audience; excellent production. Lost in Egypt 9; pleasing performance; good house; Robert Harris and Walter Arlington were exceptionally good. Field's Minstrels 26.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): John Griffith in Spartacus 2 pleased small house. Si Plunkard 9; played to light business. Ward's Minstrels 12. Fiske Jubilee Singers 14. Side Tracked 20. Brandon Theatre co. 25-30.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Carpenter's Quo Vadis 7; poor business; co. fair. Lost in Egypt 13. C. B. Hanford 19. Field's Minstrels 22.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Lost in Egypt 12; ordinary performance; small audience. Barlow's Minstrels 18.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Carpenter's Quo Vadis 12; large and pleased audience. Field's Minstrels 20.

LANCASTER.—GARRARD OPERA HOUSE (M. D. Hughes, manager): Field's Minstrels 22.

LOUISIANA

BATON ROUGE.—ELKS' THEATRE (J. George Conzelman, manager): Moulin Rouge 5; fair business; good performance. Elks' Circus 11; house packed. Lee Dramatic co. 14-16. Devil's Auction 17. Benedicts' Quo Vadis 19. Brown's in Town 23. My Friend from India 24.——ITEM: Haskel and Day rehearsed the Elks for their circus 11. The show was put on and made a hit.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Edwin Rostell in Richelieu and Hamlet 5, 6; poor houses and performances. Creston Clarke in The Bells 8; fine house; good performance. A Hole in the Ground 10; fine house; audience pleased. Because She Loved Him So 12. The Princess Chic 15. Olympia Opera co. 21-23. Ewing Taylor co. 24-30.

LAKE CHARLES.—OPERA HOUSE (Riddick and Toomer, managers): Devil's Auction pleased good business 8. Quo Vadis pleased light business 10. Boston Concert co. 15. Arizona 16.

MONROE.—OPERA HOUSE (I. Sugar, manager): Creston Clarke in The Lady of Lyons 8; splendid performance; business good. Olympia Opera co. 18-20.

THIBODAUX.—OPERA HOUSE (H. N. Coulon, manager): Lee, hypnotist, 7, 8; small audiences. Benedict's Quo Vadis 23.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): 'Way Down East 4-9; excellent business; Bartley McCullum in lead warmly received. Katherine Rober 11-16 in Madame Sans Gene, The Lady of Lyons, Quo Vadis, A Hero in Rags, Sapho, Moths of Society, The Deacon's Daughter, Fanchon, the Cricket, and The Nutmeg Match to big houses.——PORTLAND THEATRE (E. E. Rounds, manager): Ott Comedy co. 14-16.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Elite Vaudeville co. closed a week of fair business 9; co. and performance good; Mr. and Mrs. Lavarnier, Florence Teller, Olla Randall, Henry T. Waite, and the Saville Sisters deserve special mention. Robert B. Mantell, supported by Marie Booth Russell and an excellent co., in A Free Lance and Othello pleased large audiences 12, 13. Effie Carlton co. 25-30.

AUGUSTA.—OPERA HOUSE (David Owen, resident manager): Robert B. Mantell in A Free Lance 11; first-class performance; large audience. 'Way Down East 13, 14; excellent performance; S. R. O. Effie Carleton co. in The Lone Pine, The Private Secretary, Down East, The Loan of a Wife, etc., 18-23. Chapman Concert 28. The Prisoner of Zenda 30.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Robert B. Mantell 9 in A Free Lance; large audience; performance excellent. Robinson Opera co. opened for a week in Said Pasha to S. R. O. 11; performance good. 'Way Down East 18. The Prisoner of Zenda 23.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Katherine Rober co. closed a successful week 9. 'Way Down East 11; record house. A Bunch of Keys 21.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Uncle Josh Spruceby 9; good house and performance. Edouard D'Oize canceled. Robinson Opera co. 11-13.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Uncle Josh Spruceby delighted S. R. O. 6. Robert B. Mantell 14. Robinson Opera co. 18-23.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Edouard D'Oize 9 canceled.

MARYLAND.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): Lorraine Hollis co. 7-9 in Camille, Forget-me-Not, and Mr. Barnes of New York; performances fine; attendance fair. Under the Laurels (local) 21.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Side Tracked pleased fair audience 13. Tennessee's Pardner canceled 18. A Wise Woman 22. Gorton's Minstrels 27.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Coigne's American co. 14-16 failed to appear. The Frolics of Satan 14. Lorraine Hollis 18-23.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, manager): Hynes Brothers' Minstrels 15 (local); large audience; many local hits. The Kilties' Band 16. Rev. Fr. Donnelly 17 (lecture); every seat sold. Himmelein's Ideals 18-23 in The Lost Paradise, Northern Lights, In the Heart of the Storm, Eagle's Nest, Brother Against Brother, The Pulse of Chinatown, The Black Flag, Miss Blythe of Duluth, and Kathleen Mavourneen. Gertrude Coghlan in Vanity Fair 27. Robert B. Mantell 29. The Bostonians 30.——COLUMBIA THEATRE (James A. Reagan, manager): Edison's moving pictures and concert 14-16.——WILSON THEATRE (H. F. Kells, manager): The Farnsworths, hypnotists, 14-16. English Opera co. in Faust 19.——ODD FELLOWS' HALL (W. F. Orr, manager): Howe's moving pictures 16.——GRAND ARMY HALL (Henry Tower, manager): Rebecca's Triumph (local) 14; large audience.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Savoy Stock co. 11; poor business; performance fair. Walter David Concert co. 12; excellent performance; crowded house. The Chelsea Musical Society, good performance, excellent business, 14. The Prisoner of Zenda 18. Osgood Concert co. 19. Chattanooga 21. On the Rio Grande 26. 'Way Down East 28. Vim April 2. The Rivals (local) 9.——ITEMS: Edytha Huntington, of this city, soubrette of the Prince Pro Tem co., has resigned from that co., having been specially engaged for the juvenile rôle in On the Rio Grande.—Mr. and Mrs. John Thomas were welcome visitors in this city 12.—Henry Andrew Selloss, of this city, is staging On the Rio Grande at the local house, and A Bachelor's Baby at the Dudley Street Opera House, Boston.

NEW BEDFORD.—THEATRE (William B. Cross, manager): In Old Kentucky to topheavy house 11; Elsa Ryan deserves mention. Sarah Cowell Le Moyne in The Greatest Thing in the World entertained a small audience 12. The Heart of Maryland 13 was poorly patronized; Mabel Howard won favor. A Bunch of Keys 15. The E. V. Phelan Stock co., headed by Ella Cameron and Kendal Weston, 25-30. Plays: In Sight of St. Paul's, The Ensign, Too Much Johnson, The Fatal Card, Held by the Enemy, The Great Randolph Mystery, A Southern Romance, Led Astray, and The Creole. Brindamour, the magician, heads the vaudeville entertainers.

LYNN.—THEATRE (Dodge and Harrison, managers): Gorman's Southern Society co. 12, 13; fair business. The Heart of Maryland 15. Weymouth's Humpty Dumpty 16. Shaun Rhue 17 (local). May Irwin 19. 'Way Down East 21-23.——WATSON'S OPERA HOUSE (G. P. Barrett, manager): Grimes' Cellar Door 7-9; performance and attendance satisfactory. The Imperial Burlesquers 14-16. Chattanooga 18-20.——ITEMS: Charles E. Cooke, formerly manager at the Lynn Musee, has assumed management of the Gem Theatre.—Jere Grady, of the Frankie Carpenter co., is at his home, after a six weeks' rest in California.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Heart of Maryland 7; small but pleased audience. The Greatest Thing in the World 9; large and enthusiastic audience. Ward and Vokes in The Floor Walkers 11; full house; satisfactory performance. Huntley-Jackson co. 12-16, presenting For Liberty and Love, The Fatal Card, The Tornado, Pink Dominoes, An Innocent Sinner, East Lynne, Roanoke, The World, and Michael Strogoff. Sherlock Holmes 23.——EMPIRE (T. F. Murray, manager): Alvin Joslin 7-9; fair attendance. Chattanooga 14-16 opened to large house. Elroy Stock co. 18-23.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Phelan Stock co. did fair business 4-9 in The Ensign, A Southern Romance, Too Much Johnson, Led Astray, In Sight of St. Paul's, The Creole, The Fatal Card, Lady Audley's Secret, Held by the Enemy, and The Great Randolph Mystery. Mrs. Le Moyne, supported by good co., in The Greatest Thing in the World to light house 11. In Old Kentucky had large and pleased audience 12; Elsa Ryan made a hit. George W. Wilson's co. 19-23. The Runaway Girl 25. Huntley-Jackson co. 26-30.——PARK THEATRE (James Hulbert, manager): Dark.

FITCHBURG.—CUMINGS' THEATRE (Edgar Lanyon, manager): Denman Thompson in his fine production of The Old Homestead 9; S. R. O. Jere McAuliffe co. 11-16 opened to good business. Repertoire: The Man-o'-War's Man, The Fire Patrol, Southern Chimes, The Electrician, Camille, The Great Diamond Robbery, Romance of an Actress, Under Sealed Orders, The Fugitive, In the Heart of the Storm, and All for Gold. Hearts of the Blue Ridge 23.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Vaudeville 4-9; a very good bill was given, but patronage was small. Elroy Stock co. 18-23.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Eleventh Hour 7; small business. The Kilties' Band 8 drew fairly and pleased. The Eleventh Hour 9; large business. The Heart of Maryland 12; good house; satisfied audience. Mrs. Sarah Cowell Le Moyne 13 in The Greatest Thing in the World attracted a good sized audience; both star and co. made favorable impressions. A Bunch of Keys 14. In Old Kentucky 16. Jere McAuliffe co. 18-23. When We Were Twenty-one 25. A Guilty Mother 28-30.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Ward and Vokes in The Floor Walkers 9; crowded houses; performances good. Rowe-King Stock co. 11-16 in For Liberty and Love, Quo Vadis, Mr. Barnes of New York, A Moonshiner's Daughter, East Lynne, A Free-Born American, Leah the Forsaken, and The Mystery of Fernley Manor; good business. Robert B. Mantell 19, 20. Jefferson De Angelis 21. The Heart of Maryland 22, 23.——MUSIC HALL (W. H. Emery, manager): The Prisoner of Zenda 14-16.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Mary Mannering in Janice Meredith 11, 12; packed house; fine performance; enthusiastically received. Ward and Vokes in The Floor Walker amused a full house 13; the principals and George Sidney, Lucy Daly, and Margaret Daly Vokes made hits and made the play full of life. Concert by Second Regiment Band 15. The Bowery After Dark 19. May Irwin 23. Jefferson De Angelis 26. Robert B. Mantell 30.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): A Bunch of Keys 6 pleased a large house. Ward and Vokes in The Floor Walkers 8; delightful performance to S. R. O. The Prisoner of Zenda 11; fair attendance; excellent performance. The School Mistress (local) 12; good house. George W. Wilson co. 18. City Sports 19, 20. 'Way Down East 26. When We Were Twenty-one 29. Mrs. Le Moyne April 4. Side Tracked 12.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): A Bunch of Keys was enjoyed by a good audience 9. The Kennedy Players 11-16 opened to S. R. O. in Faust. The Two Thieves, Rip Van Winkle, Sapho, The Midnight Express, and Only a Southern Girl, etc.; co. good. Robert B. Mantell 17. The Heart of Maryland 21. When We Were Twenty-one (return) 22. Sherlock Holmes 28. 'Way Down East 29, 30.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Elroy's Stock co. closed a five nights engagement 9; fair business. A Bunch of Keys pleased a small house 11. The Prisoner of Zenda 12, 13; fair business and performance. John C. Rowker 14. The Greatest Thing in the World 15. The Heart of Maryland 16. Huntley-Jackson co. 18-23. When We Were Twenty-one (return) 25.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, manager): Madame Pilar-Morin and co. opened her season in My Cousin 6. Mrs. Le Moyne pleased a large audience with The Greatest Thing in the World 8. Smith College Glee Club 13. Hearts of the Blue Ridge 14. All on Account of Eliza 21. The Elroy Stock co. 25-30. William H. Crane April 1.

WORCESTER.—THEATRE (Charles C. Collin, resident manager): The Heart of Maryland did a good business 9. The Prisoner of Zenda 19. May Irwin 20. Finnigan's 400 21. Jefferson De Angelis 25.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Uncle Josh Spruceby to crowded houses 11-16. The Sporting Duchess 18-23.

PITTSFIELD.—ACADEMY OF MUSIC (Mannie E. Callahan, manager): The Morrison Comedy co. 11-16 opened with A Man of Mystery, followed by A Romance of Coon Hollow, Dangers of a Great City, Lost in New York, The Girl from Mexico, The Diamond Bracelet Robbery, The Princess of Patches, and Blue Grass; fair business and performances.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Daniel R. Ryan and co. 18-23 in The Three Musketeers, The Sign of the Crucifix, O'Brien the Contractor, A Galley Slave, Ingomar, His Love and His Wife, The Fatal Wedding, and A Wife's Honor.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Robert B. Mantell in A Free Lance pleased a large audience 7. A Bunch of Keys 13 pleased S. R. O. Hearts of the Blue Ridge 21. 'Way Down East April 1.

MALDEN.—AUDITORIUM (George D. Campbell, manager): A Bunch of Keys 8; good business; co. competent.——ITEM: Margaret Bourne, of Henry Miller's co., is at her home in this city during the engagement of that co. in Boston.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Rowe-King Stock co. concluded a successful engagement 9. Plays: The Moonshiner's Daughter and A Free-Born American. Kennedy Players 18-23. 'Way Down East 27.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): The Prisoner of Zenda to large audience 8; performance excellent. Quo Vadis April 15.

TAUNTON.—THEATRE (Gilbert Padelford, manager): George W. Wilson co. closed successful week 9.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): The Real Widow Brown 15.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Dark.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Dark.

MICHIGAN.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Davidson Stock co. in She Couldn't Marry Three, Darkest Russia, East Lynne, A Moth of Society, Cinderella, and Dangers of a Great City were received by fair audiences 4-9. Frank Daniels in The Ameer to S. R. O. 11; performance excellent. Why Smith Left Home 13. Old Jed Prouty 14. A Wise Woman 18. The Royal Box 21.

GRAND RAPIDS.—POWERS' THEATRE (O. Stair, manager): The Dairy Farm made its reappearance here 8, 9; co. clever; business light. Frederick Warde 15, 16.——GRAND (O. Stair, manager): The City of New York opened to big business 7 and continued same 8, 9; co. fair; audience pleased. Kidnapped in New York had a successful engagement 10-13. Human Hearts 14-16.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, manager): Clara Mathes co. opened a week's engagement with Among the Philippines 11; S. R. O.; performance good; The Legion of Honor, Hazel Kirke, Sapho, Was She to Blame, Queen of Hearts, and Just Before Dawn to follow. Murray and Mack 19. The Span of Life 30.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): Superba did immense business 1, 2; very satisfactory performances. The Girl from Maxim's 9. The Dairy Farm to fair and pleased audience 12. Frank Daniels in The Ameer 13. Stetson's U. T. C. 15. Barbara Frietchie 16. Davidson Stock co. 18-23. A Wise Woman 25. The Christian 26.

CALUMET.—THEATRE (John D. Cuddihy, manager): Minnie Tittell Brune in Theodora and Cleopatra 4, 5; average business; excellent co. Murray and Mack in Shooting the Chutes 11; good business; fair performance.——ITEM: Frank Rainger, of Theodora, was ill with rheumatism here, and left for his home in New York.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): The Dairy Farm pleased large audience 6. The Parker Concert co. to crowded house 8. Alabama Troubadours 13. Kidnapped in New York 14. De Witt Miller (lecturer) 18. Sun's Minstrels 20.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Vogel and Deming's Minstrels 1 pleased a large audience. Why Smith Left Home 7 kept fair sized audience in an uproar from start to finish. The Christian 15. A Wise Woman 28, 29.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The Dairy Farm came 5; good house; fine performance. The Belle of New York 7; packed house; receipts $600; performance satisfactory. Frank Daniels 16. The Christian 21.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Dairy Farm 7; full house; audience pleased. Richard Golden in Old Jed Prouty 1; fair business; excellent performance. Sun's Minstrels 15. The Christian 16. Stuart Robson 20.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Dark.——ITEM: The Stone Opera House has closed on account of the prevalence of smallpox. Why Smith Left Home and Frank Daniels were requested to cancel their dates.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Why Smith Left Home 8; good and pleased house. Richard Golden in Old Jed Prouty pleased fine audience 12. Sousa's Band 23.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Murray and Mack in Shooting the Chutes 22. Harry Shannon co. 28-30.——CITY OPERA HOUSE (Charles Wilhelm, manager): Dark.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Girl from Maxim's 8; small business. Meadow Farm 11. Frank Daniels 12. Frederick Warde 18.

JACKSON.—ATHENAEUM (H. J. Porter, manager): The Belle of New York 6; large houses; excellent performance. The Girl from Maxim's 7. Why Smith Left Home 12. Frank Daniels 14.

YPSILANTI.—OPERA HOUSE (Quirk and Gallup, managers): Kidnapped in New York 15. Stetson's U. T. C. 19. The Royal Box 20. The Christian 23. Sun's Minstrels 25. Theodora 29.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Why Smith Left Home 14. Sun's Minstrels 21. The Red Cat 26.

ST. JOHNS.—ALLISON'S OPERA HOUSE (O. T. Elsler, manager): Wicked London to S. R. O. 7. Stetson's U. T. C. 14.

PETOSKEY.—GRAND OPERA HOUSE (T. M. Harwood, manager): Parker Concert co. 5 pleased a full house.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): Sun's Minstrels 14.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Dark.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): [illegible] 12.

LANSING.—[illegible] OPERA HOUSE (Fred J. Williams, manager): [illegible] Left Home to fair

[illegible] should have had better business [illegible] 10.

MINNESOTA.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): [illegible] fair attendance; co. good. [illegible] Stock co. 15-16. Mahara's Minstrels 21.—ITEM: [illegible] has left A Merry Chase co. and [illegible] Stock co., that organized in this city [illegible] here 15, presenting Mabel Heath [illegible]. Co. consists of Mr. and Mrs. [illegible], Greta Lowe, W. J. Marsh, Sam De Sano, [illegible] and others.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Side Tracked 4; light business. Boston Lyric Opera co. in The Idol's Eye and The Fencing Master 7, 8; good business; principal roles and chorus satisfactory; costumes pretty. Otis Skinner 11. The Christian 14. Mrs. Fiske 19.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Sousa's Band 4; crowded house pleased. A Brass Monkey 9; light house fairly pleased. Boston Lyric Opera co. 26. The Prisoner of Zenda 29.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): A Merry Chase 5; good performance; small house. Sousa's Band 11; excellent performance; S. R. O.; receipts $888.25. The Christian 16. Otis Skinner 22.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): A Merry Chase 9 pleased large audience. The Fairy Man (local) 16. King of the Opium Ring 18.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, managers): A Merry Chase 7; good business; excellent performance. Mahara's Minstrels April 1. A Milk White Flag 3. The Prisoner of Zenda 15.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): The Hottest Coon in Dixie 6 pleased good house. Sousa's Band 11 packed house; audience enthusiastic. Warner Comedy co. April 1-6.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, managers): Elsie de Tourney in Mary Stuart and Romeo and Juliet 11, 12 pleased large audiences. Prince Romiro 25.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Grieble, Jr., resident manager): West's Minstrels 9; big house; co. excellent. The Christian 18.

WASECA.—WARD'S OPERA HOUSE (Ward and Arthur, managers): A Merry Minister 11; fair co. and business. Local 16.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Creston Clarke in The Bells, with Barbara for a curtain raiser, 6; large house. Adelaide Prince and Creston Clarke made their usual hits. Olympia Opera co. 11-13, opening in Said Pasha; good house. Lottie Kendall was well liked. Brown's in Town 19. Arizona 25.

MACON.—LYCEUM (Klaw and Feibleman, managers): Schubert Lady Quartette 8 (benefit United Daughters of the Confederacy); good business; poor performance.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Olympia Opera co. 14-16.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Elks' Circus (local) 19. Quo Vadis 20. Brown's in Town 22.

CLARKSDALE.—THEATRE (Wingfield and McCormick, managers): Rose Stillman co. 11-16.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): The Fast Mail 5; good business.

MCCOMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Brooklyn Stock co. 14-16.

TUPELO.—OPERA HOUSE (Dennis Fulton, manager): Dark.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Alberta Gallatin in Nell Gwynne 7; good business. A Stranger in a Strange Land 8 drew fairly; the play is a good laugh maker. Neil Burgess in The County Fair 11 to well filled house; performance satisfactory. Francis Wilson 13. Blanche Walsh 14. James K. Hackett 16. Anna Held 20. 'Way Down East 22.—LYCEUM THEATRE (C. U. Philley, manager): Myrkle and Harder co. 3-8, presenting The Heiress of Arleigh, For Congress, Looking for Trouble, and The Runaway Wife; good business. The Sorrows of Satan 10; full houses. The Flints 10-16.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollonquist, manager): At the White Horse Tavern 7. Ten Nights in a Bar Room 9; light house; co. unsatisfactory. Brown's in Town 10, 11; fair and pleased houses. Railroad Jack 12. King Rastus 13. A Bachelor's Honeymoon 15, 16. Because She Loved Him So 17. The Flints 18-23. Town Topics 24. M. W. A. (local) 27. The Two Little Vagrants 31.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Howard-Dorset co. 4-9 in The Princess of Patches, The Winning Hand, The Little Gypsy, Eagle's Nest, The Two Orphans, Fogg's Ferry, and Old Glory; good business. The Evil Eye 12. The Royal Lilliputians 19. When We Were Twenty-one 25. A Hot Old Time 27.

JEFFERSON CITY.—LOHMAN'S OPERA HOUSE (W. J. Edwards, manager): Morey Stock co. 11-16 in The Royal Slave, Mlle. Satan, Faust, Cleopatra, and Humpty Dumpty; good performances; heavy business. Star Alliance co. 21. Brandon Theatre co. 25-27.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): At the White Horse Tavern 9; performance excellent; fair business. Dalrymple Comedy co. opened 11 for week in Sin and Its Shadow to S. R. O.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): A Stranger in a Strange Land 5; co. fair; house full. Neil Burgess in The County Fair; only good business; everybody pleased. Brown's in Town 12.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendenin, managers): Nashville Students 8 canceled. Dalrymple Comedy co. 11-16 failed to appear. Fannie Hill co. 11; good house; poor performance. Jubilee Singers 26 (Lyceum course).

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): A Romance of Coon Hollow Feb. 27; light business; pleased audience. De Witt Miller closed the Y. M. C. A. lecture course 4 to crowded house. Town Topics 13. Morey Stock co. 18-23.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Fanny Hill's Burlesquers 14. A Wise Member 22. Nashville Students 23 canceled. Chase-Lister Stock co. 4-6. Labadie's Faust 17.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): The Girl from Chili 11 and Over the Fence 15 canceled. Nathan Hall 23. Side Tracked 27.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Brown's in Town 14. Railroad Jack 15. Fannie Hill Burlesque co. 18. Town Topics 20. Quo Vadis 27. O'Flynn's Birthday 28.

KIRKSVILLE.—THE NEW HARRINGTON THEATRE (F. M. Harrington, manager): Howard-Dorset co. 11-16. Maloney's Wedding Day 20. A Romance of Coon Hollow 23.

MACON.—BLEE'S THEATRE (H. E. Logan, manager): Ten Nights in a Bar Room 15. Hall's Comedy co. 18-23. A Woman in the Case 27.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): At the White Horse Tavern 6. Brown's in Town 13. A Woman in the Case 15.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): At the White Horse Tavern 5. Brown's in Town 15.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): Iowa Topics 12.

ROCKPORT.—OPERA HOUSE (J. W. Young, manager): Tarkio Glee Club 11; poor house; good co.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Imperial Tyrolean Concert co. 14.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Sousa's Band, booked matinee and evening 2, were delayed by train. Arrived in time for curtain to rise at 10:20 p. m. Every seat sold. Matinee sale refunded. Murray and Mack in Shooting the Chutes 3; fair business. Daniel Sully 4-6 in The Parish Priest pleased crowded houses. Interest, however, centered on the appearance of Mrs. Fiske 7, 8 as Becky Sharp and Tess of the D'Urbervilles. The immense audience that greeted her had every expectation realized. Richards and Pringle's Minstrels 10-12. A Brass Monkey 13-15. The Prisoner of Zenda 17-19.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Travelle co. 10-16.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Leonora Jackson Concert co. 4; fair business; good performance. Mrs. Fiske in Becky Sharp 6 to S. R. O.; best production seen here in years; nothing but highest praise. Daniel Sully in The Parish Priest 7; fair business; performance excellent.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Richards and Pringle's Minstrels 5; fair house. Mrs. Fiske in Becky Sharp 9 to S. R. O.; receipts over nine hundred dollars.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Fracy, managers): Daniel Sully 8, 9, in The Parish Priest; good house and performance. The Prisoner of Zenda 14, 15.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Leonora Jackson, assisted by Josephine Elboina, soprano, and Selden Pratt, 7; small but delighted audience.

MISSOULA.—EMPIRE THEATRE (A. H. Hartley, manager): Richards and Pringle's Minstrels 6; fair performance; good house. The Prisoner of Zenda 12. Daniel Sully 13.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): West's Minstrels 5; house crowded; satisfactory performance. Elks' benefit 7; fine house; good local talent. A Stranger in a Strange Land 9; fair house; pleased with play and performance. Blanche Walsh in More Than Queen 11. The Highwayman 15, 16, failed to appear. The Evil Eye 20. Anna Held 22. 'Way Down East 23. Otis Skinner 26. THE FUNKE (Crawford and Zehrung, managers): The Flints 4-9; uniformly crowded houses. Ten Nights in a Bar Room 11, 12, opened to good house. Stage hands' benefit (local) 14. Si Plunkett 18, 19. Aubrey Stock co. 25-30.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Human Hearts 5; good house; fine performance. Camilla Martin St. George 7-9, presented A Family Affair, A Naughty Girl, and A Wife's Peril; fair houses; good performances.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Alberta Gallatin in Nell Gwynne 9; poor business; audience pleased. Blanche Walsh 13. Hi Henry's Minstrels 16.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Human Hearts drew a large and appreciative audience 8. Ten Nights in a Bar Room 12. Eli Perkins 16.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): For Her Sake 6 canceled.—STEELE'S OPERA HOUSE (Bert Grates, manager): Si Plunkard 15 canceled.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Alberta Gallatin in Nell Gwynne 8; small house; good performance. Southern Stock co. 18-23.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Blanche Walsh 12. Hi Henry's Minstrels 15. Si Plunkard 28.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Si Plunkard 2. For Her Sake 11 canceled. The Four Johns April 3. A Breezy Time 27 canceled.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Hi Henry's Minstrels 18. A Woman in the Case 26.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Dark.

NORFOLK.—NEW AUDITORIUM (Colonel George E. Spear, manager): Dark.

NEVADA.

CARSON CITY.—OPERA HOUSE (G. W. Richard, manager): The Telephone Girl 5; excellent co.; large audience.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Edward Piper, manager): The Telephone Girl 4; good co. pleased a fair house.

RENO.—McKESSICK'S OPERA HOUSE (Edward Piper, manager): The Telephone Girl 6; good business and performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (C. W. Harrington, manager): Daniel R. Ryan 11-16 opened to full houses in The Three Musketeers, O'Brien, the Contractor, Ingomar, The Fatal Wedding, The Sign of the Crucifix, A Galley Slave, His Love and His Wife, and A Wife's Honor. Robert B. Mantell 22. A Day and a Night 23.—PARK THEATRE (Ormsby A. Court, manager): Indian Maidens 7-9 pleased large houses. City Sports 11-13 (return) 2; big business. Mapleson's Vaudeville Stars 14-16. The Real Widow Brown 18-20. The Eleventh Hour 21-23.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Jerry McAuliffe co. closed week of good business 9; audiences pleased. Vaudeville 14-16. A Bunch of Keys 18. 'Way Down East 20. The Prisoner of Zenda 22. When We Were Twenty-one 23 (return).

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): When We Were Twenty-one played to crowded house 7; co. a strong one. Edouard D'Olze in Hamlet and Richelieu 18, 19. A Bunch of Keys 30.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Mr. and Mrs. Francis Labadie gave a fair entertainment to a big house 8. A Texas Steer canceled.

NASHUA.—THEATRE (A. H. Davis, manager): Harvey Gage Comedy co. 4-6; small receipts. The Criterion Dramatic co. of Boston 14. City Sports 15, 16.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): City Sports 14. When We Were Twenty-one 19. A Day and a Night 21. King Dramatic co. 25-30.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): A Bunch of Keys to packed house 12. 'Way Down East 19.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Durno-Emmett co. 19. A Bunch of Keys 27.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): James H. Wallick's excellent co. in The Dairy Farm 8; delighted audience. Leon Herrmann had fair house 9. The Jessie Sawtelle co. opened 11-16 in The Victorian Cross, The New South, The Grip of Steel, A Country Courtship, The Fatal Card, Devil's Mine, Chattanooga in '61, Escaped from the Law, and Ten Nights in a Barroom; business and co. good. Humpty Dumpty 23. Henrietta Crosman 25. Shore Acres 27. U. T. C. 29-31. Alma Chester April 8-13. Players' Club 15-18. Vogel and Deming's Minstrels 20. The Old Homestead 26. The Heart of Maryland 27. E. H. Sothern 29.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): An American Gentleman (return) 7-9 was highly successful; William Bonnelli was forceful in the title-role, and Rose Stahl was also seen to advantage; excellent support. A Homespun Heart pleased large audiences 11-13; Paige Spencer was pleasing and vigorous; the rest of the co. on the whole was good. Alvin Joslin 14-16. A Young Wife 18-20. Quo Vadis 21-23.—ITEM: Morton Bishop, of Hoboken, gave a dinner to William Bonelli, the American Gentleman co., and others 7.

ELIZABETH.—LYCEUM THEATRE (William McDowell Drake, manager): Justice 13; good house; fair performance. White Rats 14; big house; good performance. Minstrels 16. Dainty Paree Burlesquers 18, 19.—JACOBS' THEATRE (George W. Jacobs, manager): Hogan's Alley 9; good house; performance fair. Waite's Comedy co. 11-16; big business. Hogan's Alley (return) 18.

PATERSON.—COLUMBIA THEATRE (George F. Hopper, manager): Vera De Noie co in Carmen, Devil's Island, A Soul for Gold, Napoleon's Son, Camille, The Three Musketeers, The Tory's Daughter, Monte Cristo, and Chick 11-16; good business; co. capable. Waite's Comedy co. 18-23. Victory Bateman 25-27. Justice 28-30.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (B. W. Suydam, manager): Culhane, Chace and Weston's Minstrels 11; fair performance; half filled house. Benedict's Quo Vadis 15. For Fair Virginia 19. Shore Acres 25. Martin's U. T. C. 28. At the White Horse Tavern, 29.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Unleavened Bread 8, 9; business and co. good. The Tide of Life 11, 12; co. and business fair. B. P. O. Elks' Minstrels 15. For Fair Virginia 16. A Texas Steer 22, 23. Holden's Comedy co. 26-28.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Culhane, Chace and Weston's Minstrels 9; fair business and performance. Leon Herrmann entertained fair house 14; the musical number by the Five Nosses was pleasing.

BRIDGETON.—MOORE'S OPERA HOUSE (Edward B. Moore, manager): Midnight in Chinatown 9; big house; performance good. Everybody's Friend 14 (local); good performance; large house. Macauley-Patton co. April 1-6.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Quo Vadis 12; excellent performance; good house. Culhane, Chase and Weston's Minstrels 18. Reign of the Demagogue 20. The South Before the War 26.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Man from Mexico 8; good business and performance. Quo Vadis 13; good business. O'Hooligan's Wedding 21. The American Girl 27.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): The Missouri Girl 22.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): A Breezy Time 11.

ALBUQUERQUE.—NEHER OPERA HOUSE (Crawford and Zirhut, managers): The Steam Laundry did good business 6, 7; performances fair. A Breezy Time 9. Andrews Opera co. 18-21.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Henocksburg, resident manager): E. H. Sothern in Hamlet to S. R. O. 9. The Mormon Wife 13 drew fair audiences. In the co. were W. A. Whitecar, W. H. Gough, J. A. Boshell, Thomas McLarney, Olive White, Dorothy Kent, Dorrit Ashton, Grace Huntington, and Dollie Klein. The Floorwalkers 16. Leon Herrmann 18. Henry Miller 19.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): On the Stroke of Twelve 7-9; good business. Phelan Stock co. opened for a week in The Ensign to big houses. The co. is headed by Kendal Weston. Between the acts are good specialties. Repertoire: Too Much Johnson, In Sight of St. Paul's, The Fatal Card, Held by the Enemy, The Great Randolph Mystery, A Southern Romance, Lady Audley's Secret, The Creole, and Led Astray. Corse Payton Comedy co. 18-23.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Himmelein's Ideals did banner business 4-9. Payton's Comedy co. 11-16 opened to S. R. O. Plays presented: The Prodigal Daughter, Aristocracy, The Two Orphans, The Octoroon, The Three Musketeers, Law of the Land, The Parisian Princess, My Kentucky Home, Two Nights in Rome, and The Silver Lining; good vaudeville numbers were given between the acts. Cook-Church co. 18-23. The Old Homestead 25. The Bostonians 26. Henrietta Crosman 27. Kermiss (local) 29, 30.—ITEMS: Buffalo Bill's Wild West will appear here June 12.—Kilties' Band will give return concert at the State Armory 29.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): John Drew in Richard Carvel was a disappointment to large house 9. W. H. Crane in David Harum 11-13. Elk's Minstrels (local) 18. Clay Clement 19, 20. The Belle of New York 23.—BASTABLE THEATRE (S. S. Shubert, manager): Reaping the Whirlwind pleased good attendance 7-9. J. K. Emmet and Lottie Gilson drew fairly in Fritz in a Madhouse 11-13. McFadden's Row of Flats 14-16. The Little Minister 18-20. Stetson's U. T. C. 21-23.—ITEM: Manager and Mrs. John L. Kerr, of the Wieting, are on a trip through the South and West.—C. B. Banks has been appointed press agent at the Wieting.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Agnes Burroughs in East Lynne 7; satisfactory performance; fair business. Tommy Shearer co. opened for a week 11 to S. R. O. Grimes' Cellar Door 18. My Cousin 20. Howe's pictures 23. J. K. Emmet and Lottie Gilson 25. Hello, Bill 26. Alvin Joslin 30.—DARLING THEATRE (Will E. Gant, manager): Kellar 1 pleased good audience. Sherlock Holmes 13; good business. A Black Sheep 15. Sapho 21. The Old Homestead 26.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): E. H. Sothern in Hamlet 8 to capacity. Lottie Gilson and J. K. Emmet in Fritz in a Madhouse 9; co. good; large house. Grimes' Cellar Door 11, 12; good houses. A Poor Relation 13; full house; excellent co. The Mormon Wife 14-16. Henry Miller 17.—RAND'S OPERA HOUSE (William H. Halligan, manager): A Day and a Night 11; good house. Ward and Vokes 15. Bennett and Moulton co. 18-23.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): A Day and a Night 6 refused to play on account of small audience. Sherlock Holmes 7; small business. Agnes Burroughs in East Lynne 9 satisfied small houses. Sag Harbor 14 canceled. Gertrude Coghlan 19. Stetson's U. T. C. 20. At Piney Ridge 21. Hello, Bill 23. A Poor Relation 25. Ward and Vokes 27.—ITEM: J. L. Haslacher has retired from the management of the Richardson and J. A. Wallace resumes management.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Bennett-Moulton co. 11-16 pleased large audience. Plays: The Lost Paradise, A Daughter of the South, Wicked London, Darkest Russia, The Mother, Shadows of a Great City, The Bosom Friend of Bowser, The Son of Monte Cristo, and The Yellow Pearl. Specialties: The Pattens, and Reed's moving pictures introduced.—ACADEMY OF MUSIC (C. D. Carter, manager): The Spooners closed their engagement 4-9; good business; performance excellent; Kilties' Band (return, benefit C. D. Carter) 18.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Kellar pleased large audience 9. Himmelein's Ideals opened for a week 11 to big business. Plays first half of week: In the Heart of the Storm, Northern Lights, Brother Against Brother, The Black Flag, and The Lost Paradise; co. capable and well balanced. Guy Brothers' Minstrels 18. Denman Thompson in The Old Homestead 22. Tommy Shearer 25-30.—BROADWAY THEATRE (George L. Corliss, manager): Dark.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Tommy Shearer co. opened for three nights 7 in The Victorian Cross, following with The Romance of Korveen, The Girl from Porto Rico, Mother and Son, and The Heart of the Rockies. Alden Bass in A Poor Relation 11. Primrose and Dockstader's Minstrels 14. Leon Herrmann 16. The Old Homestead 19. Fadette's Women's Orchestra 21. Corse Payton Comedy co. 25-30.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Cook-Church co. finished a week's engagement 9. An Actor's Romance, The Land of the Midnight Sun, A Soldier of the Empire, The Police Patrol, The District Fair, and The Ruling Passion were the bills; co. good; excellent business. A Day and a Night 12; large and pleased audience. Sherlock Holmes 16. Kilties' Band 19.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, resident manager): The Flaming Arrow 1; fair business; performance pleasing. Haverly's Minstrels 7; small but appreciative audience. Hello, Bill 9 pleased fair house. Down Mobile 11; good audience; fair performance. Faust 12; good business; co. excellent. A Jay from Jaysville 15. The Belle of New York 19.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Corse Payton's Comedy co. 4-9 had a successful week; fair performances. A Poor Relation 12 was well received by fair audience. Primrose and Dockstader's Minstrels 13; crowded house, which they well deserved. Leon Herrmann 15. The Old Homestead 18. Sherlock Holmes 19. White Rats 22.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): J. W. Carner co. 7-9 in Knobs o' Tennessee, Rip Van Winkle, Shadows of a Life, Michael Strogoff, My Uncle from New York, and The Great Northwest; good business. Hello, Bill 13; good house. William H. Crane 15. Gertrude Coghlan 18. A Jay from Jaysville 19. Leon Herrmann 20.

WATERTOWN.—CITY OPERA HOUSE (E. M. Yates, manager): Stetson's U. T. C. 9; full houses; fair co. Wills Brothers 11-13 to big business in In Atlantic City, Bosom Friends, and Two Old Cronies. The Bostonians 19. Gertrude Coghlan 21. A Poor Relation 23.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): Down Mobile 8 pleased good house. Hello, Bill 11 was a good laugh producer; fair business. J. W. Carner Stock co in Rip Van Winkle, My Uncle from New York, and Knobs o' Tennessee 13-16. Ten Nights in a Barroom 14.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): A Day and a Night pleased fair audience 12. Sherlock Holmes 15. Bennett and Moulton co. 18-23.—OPERA HOUSE (F. E. Pruyn, manager): Edison's moving pictures 13, 14 pleased fair business. Tommy Shearer co. 18-23.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Kellar pleased large audience 8. A Day and a Night 9; fair business; co. good. Sherlock Holmes 12. A Black Sheep 14. A Poor Relation 15. At Piney Ridge 20. Howe's moving pictures 21, 22. The Old Homestead 23. Himmelein's Ideals 25-30.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Fabio Romani 18. The Missouri Girl April 12. Alvin Joslin 15.—ITEMS: A Spring Chicken, booked 16, changed date to latter part of April.—Edwin Isham, the baritone, is here visiting his mother, Mrs. George Isham.

FREDONIA.—GRAND OPERA HOUSE (L. M. Starr, manager): Morrison's Faust 8; large house; excellent performance. Agnes Burroughs in East Lynne 12; fair house; poor performance. Carner Stock co. 15-21.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): A Black Sheep delighted fair house 7. Sherlock Holmes 11. Sag Harbor 12 canceled. David Harum 14. The Belle of New York 21. Stetson's U. T. C. 29. On the Stroke of Twelve 30.

FULTON.—STEPHENS' OPERA HOUSE (Wallace and Gilmore, managers): William Daley, formerly of the Robinson Stock co., presented a vaudeville and minstrel entertainment 15, 16 (local). A Poor Relation 19.

BINGHAMTON.—STONE'S OPERA HOUSE (J. P. E. Clark, manager): William H. Crane in David Harum 9. Corse Payton's Stock co. opened for a week 11 to crowded and pleased house. Kellar 18. A Texas Steer 19. Gertrude Coghlan 21.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Santanelli pleased fair houses 4-9. The Mysterious Model canceled 11. East Lynne 19. Howe's moving pictures 26. Hello, Bill 28. A Poor Relation 29.

FISHKILL.—ACADEMY OF MUSIC (George Peattie, manager): Spooner's Dramatic co. opened 11 to fair house and are now doing good business; audiences pleased.—ITEM: The Spooner co. will give an entertainment at the Matteawan State Asylum 15.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Burrill Comedy co. 11-15 in Florice, Saved from the Sea, Rose Garland, and Sapho; light business. Justice 16. Fabio Romani 18. Carner Stock co. 18-23.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): A large audience laughed at A Spring Chicken 8. Dolly De Vyne Robinson in Sapho to fair house 12; performance failed to please. A Poor Relation 18.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): In Atlantic City 7 pleased fair house. The Brownies in Fairyland (local) 15, 16. A Spring Chicken 20. Hogan's Alley 21. Alvin Joslin April 4. The Missouri Girl 9. Stetson's U. T. C. 11.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Sherlock Holmes 8. A Spring Chicken drew a small house 11. Local Minstrels to S. R. O. 12. Wills Brothers 15-16. The Belle of New York 23.

HERKIMER.—GRAND OPERA HOUSE (Benjamin Schermer, manager): A Black Sheep 12 pleased a good house.—ITEM: J. C. Facroft has returned home on account of the closing of A Breezy Time co.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Down Mobile 7 drew largely; excellent performance. Hello, Bill had god house 12; audiences pleased.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): John Drew in Richard Carvel 8. Henry Miller 20. Leon Herrmann 21. Tim Murphy 26. The Belle of New York 27.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): A Spring Chicken 13; poor performance; light business. Hello, Bill 21. Old Jed Prouty 28. Stetson's U. T. C. April 3.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): Walter Perkins 7 in The Man from Mexico delighted a full house. New York Musical Club 14. Grimes' Cellar Door 22.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Agnes Burroughs in East Lynne 11; good house; failed to please. A Spring Chicken 18.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): A Black Sheep 9 delighted large audience. The Missouri Girl 27. Shore Acres April 9.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Spring Chicken 9; fair audience; co. good. A Poor Relation 16.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Cook-Church co. 11-16; satisfactory performances; good houses. U. T. C. 18.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kodel, manager): A Mysterious Model failed to appear 14. Conroy, Mack and Edwards co. 21-23.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Stetson's U. T. C. 12; S. R. O.; performance fair. A Poor Relation 21.

MATTEAWAN.—OPERA HOUSE (Daisy Dibble, manager): Guy Brothers' Minstrels drew good house 5; fair performance.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Sherlock Holmes 9. Hello, Bill 16.

RONDOUT.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Dark.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The Bostonians 18.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacher, manager): Dark.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Dark.

PERRY.—AUDITORIUM (H. A. Cole, manager): Dark.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Hello, Bill 15.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): J. W. Carner co. 18-23.

PENN YAN.—YATE'S LYCEUM (H. E. Bell, manager): Hello, Bill 14.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Southern Stock co., with Mabel Paige, 5-9 in The Prisoner of Algiers, A Bachelor's Troubles, Jack's Sweetheart, A Soldier of the Empire, The Pearl of Savoy, Tom Sawyer, and The Brand of Cain; good houses pleased. Dan Packard Opera co. 15. Carpenter's Quo Vadis 16.—ITEM: At the Asheville Female College Joseph O. Cadek, violinist, and Dr. Jon Jackson gave a concert 14.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Frank Adams Dramatic co. 14-16 in Uncle Hez, A Brother's Crime, and The Pearl of the Sierras. Gorton's Minstrels 19.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): Prince Pro Tem 7; good performance; fair business. Side Tracked 8 pleased small house. Una Clayton co. April 1-3.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Prince Pro Tem 11, 12; fair business; performance pleasing. Walker Whiteside 15.

DURHAM.—OPERA HOUSE (Hackney and Freeland, managers): Alba Heywood 21.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Sousa's Band 6; big business. Murray and Mack 7 in Shooting the Chutes; good house; audience pleased. Mrs. Fiske 11. Neil Burgess 20. The Prisoner of Zenda 25.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Gavin Spencer, tenor, and Flora McDonald, soprano, 5; auspices of M. E. Church; performance good; large house.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Murray and Mack in Shooting the Chutes 6; fair house.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Mrs. Fiske 14. The County Fair 22. The Prisoner of Zenda 28.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business manager): When We Were Twenty-one, with George Clarke and capable co., to slim house 11. Old Jed Prouty (return); poor business 13. Andrew Mack 23. The Still Alarm 25, 26. Foxy Quiller 29, 30.—LYCEUM THEATRE (Frank Burt, manager): Williams and Walker in Sons of Ham furnished the best coon show we have seen; good business 7-9. Eight Bells; good business 10-13; the specialties were pleasing, especially that of the Clayton Sisters.—BURT'S THEATRE (Frank Burt, manager): The Flaming Arrow; fair business 7-9. Human Hearts drew well 10-13; Mary Downs, Herbert Betts, and James Gordon did good work.

C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business manager): Frank Daniels in The Ameer 7; crowded house. The Belle of New York 8; fair business; excellent performance. Mildred Holland in The Power Behind the Throne 11; poor business.—PARK THEATRE (Harry E. Feicht, manager): A Hot Old Time turned people away 7-9. The Great White Diamond 11-13; S. R. O. At the White Horse Tavern instead of The Flaming Arrow 14-16.—ITEMS: The coming of the Theodore Thomas Orchestra to the Victoria Theatre 14 is attracting unusual attention in musical circles.

J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Dr. Frank Bristol, pastor of the church attended by President McKinley in Washington, lectured 11 on Brains; packed house; lecture was a literary treat.—ITEMS: Bud Clark, of Espy and Clark, colored specialty team, has been a helpless invalid all Winter with inflammatory rheumatism. His partner, John Espy, has consumption.—Eddie Clifford sang at the dedication of a new church here 10.

WILLIAM H. McGOWN.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Noris, manager): King Dramatic co. 4-9; crowded houses in Hands Across the Sea, The Sporting Duchess, Cumberland '61, Monte Cristo, The Three Guardsmen, Held by the Enemy, David Garrick, The Cherry Pickers, Storm Beaten, and The Victorian Cross; co. first class. A Wise Woman 11; large and pleased audience. White's Faust 12 failed to please small house. Fabio Romani 13 gave an excellent performance to smallest house of the season. Secret Service 14 (ushers' benefit). The Wilson Theatre co. 18-23. A Run on the Bank 26. A Poor Relation 30. The Power Behind the Throne April 6.—ITEM: Jeannette Ashbaugh, of Phelan's Stock co., is visiting her parents here. J. G. Bailey, of the Grand, will be stage-manager of the new Summer theatre at Rock Springs Park.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Too Rich to Marry 6; performance poor; light business. Human Hearts 9; large audience pleased. James Gordon, Herbert Betts, and Mary Downes and Lillian Weston deserve praise. A capacity audience appreciated The Power Behind the Throne 12. Mildred Holland was excellent, and was ably assisted by Frank Drew, Leonard Walker, E. D. Whelton, J. A. Newell, and Lillian Norris. The Ottumwas 15. Stetson's U. T. C. 22. Why Smith Left Home 28.—BLACK'S OPERA HOUSE (Charles P. Brunner, manager): A large house was pleased with Agnes Ardeck's Nell Gwynn in Mistress Nell 7. Jean Chamblin was also very good. The Gamekeeper 9.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): The Power Behind the Throne 8; good business. Mildred Holland, as Aria, was excellent. Others worthy of mention were Leonard Walker, Frederick Ormonde, Frank Drew, Frances Brook, and Lillian Harris. The Village Postmaster 11; S. R. O.; audience pleased. The co. is a good one, including

(Continued on page 22.)

THE FOREIGN STAGE.

LONDON.

All Sorts of Trouble—Baric George Resigns—Plans of Irving, Tree and Hawtrey.

(Special Correspondence of The Mirror.)

LONDON, March 9.

What with the, to some, startling results of the County Council elections last Saturday and Monday; what with a big rumpus at Lowenfeld's new theatre, the Apollo; what with an extraordinary theatrical case in the courts, and what with Mrs. Kendal being taken ill and having to

HERBERT CAMPBELL.

shut up the Kensington Theatre, we have really had a very exciting week.

As to the County Council election result, that caused consternation chiefly among the theatrical and music hall folk. All these together with their various entourages voted solid for the Moderates, believing that the other side, the Progressives, were all pledged to harass the theatrical and especially the variety interest in every possible way. As a matter of fact it is only a few of the strictly teetotal party who really worry music hall managers, and that, of course, is over the question as to whether intoxicating liquors shall or shall not be sold in the auditorium. Owing to these extremists certain of the new music halls, such as the big Moss and Stoll Empires, had to open without drink licenses, but seeing that these, like the same firm's licensless London Hippodrome, have all along played to vast business twice a night, they have not had much to grumble at. Still, of course, one cannot blame those concerned with show enterprises rising up in defence of their rights and privileges. Many of us, however, hold that these risers have overfrightened themselves, and that there is not so much cause for frantic alarm as they appear to think.

To give the Progressives—who really swept the board this time—their proper due, it has to be said that notwithstanding the fanaticism of some of them, they have all along done good, nay, excellent work, both for players and playgoers. Even many of this party's opponents are fain to admit that it is to their action we owe the greater safety of theatres and music halls, both as regards the entertainers and the entertained. Also we undoubtedly owe to them the more cleanly kind of music hall song fare that has prevailed of late years. It is now within the range of practicability to take one's wife, sweetheart, sister or daughter to most of our variety theatres without having thinly veiled obscenity bawled out from the stage by some so-called "comic" singer or some so-called "serio-empress." It was not always thus, as many entertainment samplers of not a too Methusaleh-like age, well know. The altogether unexpected Progressive victory swept off their electoral feet many an old representative of the music hall interest and also many an apparently strong candidate. And now that the Progressives have scored this big victory let us hope they will take care to order in a good sized weekly chunk of common sense.

The rumpus at the Apollo broke out a few nights ago when your blithe citizeness, Marie George, declaring that she was not satisfied with the character she was playing in The Belle of Bohemia, gave Lowenfeld and Lederer notice that she would forthwith resign. The *Referee* published the first announcement of this, and before you could say "Hail Columbia" Marie was besieged by interviewers. Of course, as is natural under such exciting circumstances, the fair interviewee said (or was made to say) more than she intended. According to latest advices, Virginia Earle is to replace Marie George. As to the last named lively damsel, I shall not be surprised to find her going over to the George Edwardes firm. But time—and small bills—will show.

The hereinbefore mentioned law case was of interest inasmuch as it concerns the "understudy" question. A certain actress, Flo Chapman, to wit, well known both in the "regular" and the variety theatres, was engaged to play a small part and to understudy Harriett Vernon in the recent pantomime at the Dalston Theatre, situate in the extreme north of this metropolis. Flo duly got Harriett's character into her brain so as to be ready for emergencies. When, however, Harriett anon fell ill, the management at once gave her character to some one else. Flo, alleging that this action was detrimental to her future career, brought this action. Judgment was, however, given for the defendants, and Miss Chapman was therefore non suited. It is a nice point, when you come to think of it, and—as Mr. Gilbert, who was nearly smashed up in a Cairo railway accident this week, says in one of his libretti—"I do not remember to have met it before." I hardly know which way to lean in this matter, for, as Sir Roger de Coverly said of most things, "A good deal may be said on both sides."

Touching the case of Mrs. Kendal, I have to report that that gifted actress fell ill just after starting an engagement with The Likeness of the Night at that most beautiful of all suburban theatres, the Kennington, this week. Poor Margaret utterly lost her voice, and what is an actress without a voice? Why, nothing but a mere simulacrum, as one may say. The shutters had to go up, and as Mrs. Kendal has continued very ill, the said shutters have not been taken down again. Nor will they be until the theatre reopens next Monday with George Edwardes' Kitty Grey company, with Edie Greene in the name part and your funny comedian, J. F. McArdle, in the character recently enacted by the late Harry Monkhouse. Before concluding these Kendalling remarks, I have to add that Mr. and Mrs. K have arranged for a season at their old house, the St. James, when George Alexander goes on tour, as he will do before producing Stephen Phillips' tragedy, Paola and Francesca.

Sir Henry Irving and Ellen Terry have just accepted the invitation of the new O. P. Club to a welcome home in the Criterion Grand Hall early in April. The distinguished guests are at present touring, but Irving is daily rehearsing Coriolanus for his production at the Lyceum on or about April 19.

Beerbohm Tree, in addition to having arranged to produce the aforesaid Poet Phillips' new Odyssean play at present entitled Ulysses, is, he tells me, arranging to impersonate the character of Robber Robert Macnire in a play which W. E. Henley and the late Robert Louis Stevenson wrote. Tree will play this at a matinee in conjunction with the same collaborators' Beau Austin, which he tried not too successfully at the Haymarket some years ago.

Peg Woffington, as lately produced by Manager Frank Curzon for Marie Tempest and company at the Prince of Wales', has received notice to quit by next Friday night. The future of the house is not yet settled, but it seems likely that Charles Hawtrey may take the theatre for a little while in order to try Anstey's new play, The Man from Blankney's, before taking it to America, with A Message from Mars and The Light that Failed. The generally light hearted Hawtrey, who spoke in very serious mood at the Gallery First Nighters' annual dinner last Sunday, is leaving the avenue earlier than he originally intended, because it has been let to young Herbert Sleath, actor, sportsman, manager, etc. Sleath proposes to start proceedings by producing in conjunction with Willie Edouin a play called Nicandra, written by Russell Vaun, one of the three authors of Oh, Susanna. The name-part—a woman, who, like Oliver Wendell Holmes' Elsie Venner, is half a snake, is to be played by your lovely Mrs. Brown Potter. When I saw Nicandra tried at the now defunct Parkhurst Theatre, Holloway, a few years ago, this serpentine damsel was enacted by Alma Stanley, who had a few days before been reported dead, and had been reading her own obituary notices, just as W. W. Kelly did some months ago.

Two new plays bearing the old titles of The Agony Column and In Gay Paree were copyrighted at the Gaiety recently by Tom Terriss (son of poor William).

We have had two or three melodramas bobbing up in and around the suburbs. Among these was one called Old Scores, a Cornish play, written by Alfred F. Robbins and Paul Morris, and produced at the Metropole, Camberwell, where the Wemmicks lived. Notwithstanding certain little anti-climaxes and a good deal of prolixity, Old Scores proved a deeply interesting, because very human, play, with many a novel and taking touch of humorous and pathetic characterization. Here and there it resembled sundry other plays, but what play doesn't? Its principal situation is a robbery and attempted murder (for which, of course, the hero is arrested and sentenced), and the waiting for the verdict; the discovery of the hero's gentle mother over the hills at the poor house, and the striking of the chief villain by lightning were all effectively set forth. In short, methinks, Old Scores will be found a money-spinner on the road. It deserves to be so, anyhow.

Another new melodrama was the work of Frank Stayton (actor), and was entitled The Dispatch Bearer. On its production at the New Theatre at Richmond-on-Thames, last week, it was found to be a play of often absorbing Anglo-Chinese interest and abounding in sensations, military and otherwise. Yorke Stephens, who used to be with Daly, on your side, played the leading part and had to be almost executed on a gallows during the proceedings.

It is also my duty to chronicle the metropolitan production of a new and gory "melodrama," bearing the cheery title of The Executioner's Daughter. Its principal situations include a gambling bagnio-runner's three attempts to slay his crippled child, who is an obstacle in his path; his successful murder of a gambling dupe; his accusation of his now inconvenient because pure and faithful wife of this dreadful deed; his arranging for her to be guillotined by her father, a professional guillotiner; his resolve as sheriff to perform the execution himself if the parient should not unnaturally wilt on recognizing his child at the scaffold; his burning down of a telegraph office together with the roasting of all the clerks, so as to prevent a reprieve being wired through; his attempt to slay his now escaped wife's true and faithful former lover; his causing the death of his accomplice, whom he engaged to slaughter the hero; and his arrangement to shut this hero and his wife in a big iron safe in order that they may be fatally asphyxiated while he gets away with the family jewels in order to fly from justice. Happily, by the time he reached this point this busy villain, who arranged crimes, retail, wholesale and for exportation, was himself shut in the safe with one of his accomplices and was anon dragged out sufficiently alive to be packed away until his father-in-law should have a chance of coming to guillotine him. There's another pretty play for you!

Your truly droll and ever resourceful comedian, Tom E. Murray, who has made another enormous hit in the provinces, will, I find, be a member of Lowenfeld's own Apollo Theatre company anon. In the meantime he will go a touring with a new American-made musical mixture, The Muddle Up. This has already had a trial trip in the British provinces.

Herewith is a portrait of Herbert Campbell, one of our most popular comic singers and comedians. Every year Campbell migrates from the music halls to Drury Lane, where he assists in the gentle art of mirth-making. Campbell is part proprietor of several London variety enterprises.

Martin Harvey tells me that he must presently shift A Cigarette Maker's Romance to a larger house than the Court. In any case this house will be wanted soon for H. F. Brickwell and Fred Kerr's production of A Woman in the Case by George R. Sims and Leonard Merrick. George Musgrove has just settled that Alice Nielsen, in The Fortune Teller, shall open at the Shaftesbury on April 9, because that is the date on which he produced there that phenomenal success, The Belle of New York.

GAWAIN.

PARIS.

Le Domaine a Social Study—Two Trivial Comedies—Lavedan Play a Failure.

(Special Correspondence of The Mirror.)

PARIS, March 5.

A play that deserves serious consideration is Lucien Besnard's Le Domaine, just put on at the Gymnase. It is evidently a conscientious attempt to depict some present day social conditions and problems in France and is written with sincere and noble purpose. But M. Besnard appears to have overestimated his powers. He begins his play excellently, building with skill and intelligence, and deftly combining realism and symbolism. The premises set forth are logical, and their development to a certain point is natural, but when the crisis is reached M. Besnard is out of his depth. The ending of the play is flat, hasty and improbable. There is another respect in which M. Besnard errs. An ardent Socialist, he shows bias in his picturing of the conflicting forces of the play—aristocracy and democracy. His aristocrats are, with one exception, bad in every way; his humbler folk are paragons of goodness. More temperate estimates would have been truer and stronger. The plot runs thus:

The Duc de Marbois-Grandchamps, ancient of lineage, resides on his estate at Louvilliers, with the pomp and style of days gone by. He is typical of the old and decaying nobility, left behind in the march of progress. Of scanty wealth, he deems it beneath him to work, and his lands go uncultivated, while his resources decrease. The Duke has three children, Robert, Alfred and Elizabeth. Robert, a dissipated rake, has married Etiennette, daughter of a wealthy manufacturer, and is squandering her dowry. Alfred is a coarse brute, whose only thought is of sport. Elizabeth, by contrast to her brothers, is a lovable girl of strong mind and high ideals. The village that adjoins the Duke's estate is a thriving community. Within a stone's throw of the castle stands a factory, and the increase with each act of the number of its chimneys, towering black against the sky, is the author's symbol for growth of modern industry. The first act sees the return to Louvilliers of François Javel, son of the Duke's steward. Cherishing a seemingly hopeless love for Elizabeth he had gone to the United States some years before and there earned a tidy fortune by farming. He returns to apply American methods to French agriculture, and is imbued with the hustling American spirit. He offers to lease the Duke's lands, and the proposal is accepted, for the Duke's finances are in a sorry state. The pride of Robert and Alfred rebels against the lease, for both of them hate Francois. The lands yield well under able management, and Javel's wealth increases. The Duke admires him and is not averse to his marriage to Elizabeth. Then an election approaches. The villagers nominate for deputy Jean Blaise, the Socialist leader. Robert is the opposing candidate. Javel's influence is great and the seat will go to the man he favors. He sees but one course. He is of the people and must stand by them, even at the cost of losing Elizabeth. He supports Blaise, who is elected by a large majority. Robert, for revenge, stoops to insult his own father by spreading a story that Javel is the Duke's illegitimate son. The Duke discovers the source of the calumny and curses his son. His anger results in a stroke of apoplexy that kills him. The plot up to this point so well worked out—save for the overdrawing of the characters—now drops. The last act is an incoherent jumble of quarrels in the Duke's family over the sale of the estate to Javel, an attempted assault on the castle by Javel's partisans, and finally the departure of Robert and Alfred and the betrothal of Javel and Elizabeth. M. Besnard deserves much credit for this play, despite its faults, and something better may be looked for from him anon. The acting throughout was highly satisfactory, the entire company doing so well that equal praise is due all the players.

Contrasting decidedly with Le Domaine is the new Athenée comedy, Pour Etre Aimée, by Leon Xanrof and Michel Carre. Persons who attend the theatre to escape thinking and to be amused, will find Pour Etre Aimée just their style. An odd, fantastic plot, of slight texture, is narrated in witty vein. The play is of the sort that leaves no impression, yet serves to idle away an evening agreeably. In the first act we discover the King and Queen of Stamanie honeymooning in Paris. Things are not wholly pleasant with them. The King is gay and ardent; the Queen icy and reserved. Piqued at his consort's coldness, the King leaves her to seek one more responsive to his love making. His choice is Fleurange, a former sweetheart of his and now a famous *demi mondaine*. When his Majesty departs the Queen consults a clairvoyant as to the best means to win him back. "Secure the advice of some expert in affairs of the heart," says the seeress. So the Queen hies her to Fleurange, of course, and the second act finds her at the *demi-mondaine's* home. Fleurange, who assuredly could qualify as an authority, deals out sage counsel on the art of love. In the last act the Queen puts her knowledge to practice. She is so coquettish, so daring, that his Majesty stands aghast and finds his own fire subdued. Then the Queen explains her trick and they kiss and make up. Truly a harmless, feathery trifle, is it not? Louise Lignon was the centre of attraction as Fleurange, but the real acting honors went to Mlle. Yahne as the Queen.

The Renaissance is usually devoted to opera nowadays, but last week a comedy, Daniel Riche's Le Liseron, was put on there. Le Liseron, which in English means the convolvulus or bindweed, is in the present instance allegorical for love. M. Riche's proposition is that love, like the bindweed, can live only in the atmosphere in which it was born. The play in which is this proposition is about as trivial as Pour Etre Aimée and somewhat sillier than that comedy. Two artists of the Latin Quarter have mistresses to whom they are devoted. So devoted that they decide to marry them. But, once married, the attractiveness of the ex-mistresses palls, and the artists' love for them fades. Then, that the affection may not die the two couples are divorced, and their former relations resumed, and presto! the fire of love burns brightly once again. Rubbish though it is, the play has some merits. The dialogue is not bad, and the contrasting conditions of the first and second acts are amusing. But the last act, being only a duplication of the first, falls flat as a pancake. The interpretation was fair, Bianca Duhamel making the biggest hit.

Henri Lavedan has found out that one must take the bitter as well as the sweet. His latest play, Les Medicis, produced at the Variétés, is a failure and was taken off last night. A revival of Le Premier Mari de France is its successor. Les Medicis was a surprising product. It had some of the wit that has marked Lavedan's successes, but as a play it was a shapeless, ill-constructed muddle without beginning or end. Its purpose was to satirize the newly rich, but even that wasn't accomplished well.

Le Plus Heureux des Trois has been revived at the Dejazet with much success.

Le Domaine, as I learn, since writing the above review, has not yielded good pecuniary results, and will be withdrawn in favor of a new comedy, Les Amants de Sazy.

Instead of La Petite Marquise, Fernand Vanderem's Le Pente Dance will next be played at the Vaudeville.

Alphonse Lemonnier has come out in the *Francais* with a heated attack on Jules Claretie for alleged mismanagement of the Comédie Francaise. Some one attacks M. Claretie periodically, but he keeps his position and doesn't seem worried.

Mlle. Guerrero, the Spanish dancer, has been the victor in the suit brought against her for failure to fulfill a contract to appear in America. The decision was made on an odd technicality. Guerrero is twenty-two, and according to the laws of Spain is a minor until she is twenty-three. The court held that her coming of age was regulated by the laws of her native land, and that as she was a minor, the contract made with her was null and void.

Sarah Bernhardt's company is to be seen shortly in a new play, Menage Moderne, by Gustave Guiches. When Madame Bernhardt returns she will appear first in L'Aiglon, with Coquelin as Flambeau, and then produce La Belle au Bois Dormant, by Cain and Gregh.

There have been repeated postponements of the Comédie Francaise revival of Patrie, on account of the illness of Mlle. Brandes. The first performance, it is expected, will occur March 9.

The Quo Vadis production at the Porte St. Martin is set for March 12. Henry K. Sienkiewicz is coming here for the opening.

Gernier, formerly in Antoine's company, and now in Le Domaine, has leased the Renaissance for next season. He has secured several plays by well-known authors.

The Comédie Populaire, having been unprofitable, the theatre has been leased by A. De la Salle, who restores his old name, the Folies-Dramatiques, and will produce melodramas.

Jacques Richepin, who is the son of Jean Richepin, and whose play, La Cavalière, was acted recently, has been betrothed to Cora Laporcerie, the popular actress. Mlle. Laporcerie is to play Lygia in Quo Vadis.

The Bouffes Parisiens reopens to-night with Les Travaux d'Hercule.

Simone Le Borgy will make her debut here at the Gymnase in October, in L'Eden, by Henry Bernstein.

Charpentier's beautiful opera, Louise, has just passed its one thousandth performance at the Opera Comique.

T. S. E.

MEXICO.

Teresa Carreno Received with Enthusiasm—New Orleans Opera Company Coming.

(Special Correspondence of The Mirror.)

MEXICO, March 9.

The most important musical event in this city, since the engagement of Paderewski some two years ago, has just come to a close at the Renacimiento, where Teresa Carreño has given four concerts. The prices asked were somewhat prohibitive, and had, I believe, much to do with the rather light attendance, for in only one instance, when prices were reduced from $6 to $3, was the theatre more than half full. Madame Carreño was in her glory and has never in her life played with more brilliant execution. Her dash and fire wrought the audience up to a very high state of excitement and "bravos" were given to her without end.

Rosario Sol[illegible], of whom I send you a photograph, has left us after having been the queen of the Mexican zarzuela stage for four years. She had a host of admirers who wish her well in getting her name in Europe, where she now is. Sol[illegible] is young and good looking and though [illegible] possessed [illegible] the more [illegible]

ROSARIO SOLER.

thought of going on the stage. She had sung in public in Madrid and had received complimentary notices from some of the papers there. One day Luis Arcaraz, of the firm of Arcaraz Brothers, the zarzuela impresarios, heard her sing, and he foresaw that she would make a hit with the public of Mexico. So Soledad Soler made her first appearance on the stage of the Principal. The public was captivated by her, but did not give her any special notice until she appeared in La Marcha de Cadiz. In that play she created a furore, and since then she has reigned without a rival.

After all we are to have this week the long promised Grand Opera engagement at the Renacimiento, for the Berrel company has just arrived from New Orleans and will open here in about two days.

ARTHUR MARBURG.

MEMORIES OF THE ELDER BENNETT.

In the late sixties Hope Chapel, Broadway, opposite Washington Place, was regarded as being in the suburbs, far away from the madding crowd. The little chapel was transformed into a minstrel hall, and here I threw in my lot with Kelly and Leon.

At that time trees decorated the curbs on both sides of Broadway, and against them rested three sheet bill boards of all the local theatres.

In those days the employes of the various newspapers wrote passes for seats to all places of amusement, and on the morning preceding our opening night several requests from the *Herald* office were promptly honored, but before noon became so numerous that I directed applicants to come back for their replies at four o'clock.

At three o'clock, with forty or more orders, totaling over one hundred seats, I posted down to Mr. Bennett's office, in view of the fact that as the hall was no larger than the present Lyceum Theatre and that if the press of this city should average the same number of passes we would have no seats for sale and crowds of pass seekers would be compelled to stand.

Mr. Bennett impressed me with awe as he inquired "Well, young man, what is it?"

I submitted the applications, and angrily sending for Mr. Hudson, his managing editor, he wrote something rapidly at his desk.

When Hudson came Mr. Bennett seized the orders exclaiming, "Dom it, Hudson, look at this." Then taking up the slip upon which he had just written said, "Here, mon, have this printed and stick up all round the office." Then turning to me waved his hand with, "Young mon, that's all," and I was glad to get away.

The next day the *Herald* interior was decorated with one sheet bills bearing the following:

"Any employe of the *New York Herald* asking or accepting any favors from managers of amusements or from any other public enterprises, will be promptly dismissed.

(Signed) JAMES GORDON BENNETT."

That circumstance led to the adoption of the current system of sending first-night seats to the press.

My next interview with Mr. Bennett occurred during the war between the *Herald* and the theatre managers. The *Herald* office was then located on the eastern corner of Ann and Nassau streets and Barnum's Museum on the western corner of Ann Street and Broadway.

Mr. Bennett had negotiated with Barnum for his lease of the Museum site upon which a new *Herald* building had been projected. Through an error or neglect to investigate, Mr. Bennett entertained the belief that the area of Barnum's holdings was much larger than they really were, and as he had voluntarily made an offer and Barnum had accepted, the founder of the *Herald* was compelled to pay the clever showman a very large sum in excess of the value of his purchase.

Much enraged, Mr. Bennett declined to print the advertisements of Barnum's Museum in his paper.

Prior to this a sort of managers' Protective Association had been formed, and Barnum lost no time in becoming a member and called attention to what he called his outrageous exclusion from the advertising columns of a newspaper, and pointed out the danger to all managers unless they chose to bend the knee to Bennett.

A resolution not to advertise in the *Herald* followed, and Barnum, to make it more binding, added an amendment that all advertisements in other papers and all posters and programmes should have a big headline "This theatre does not advertise in the *New York Herald*."

Later business took me to Mr. Bennett's office, and as we had not joined the "rebels" Mr. Bennett, in alluding to the fight, as he called it, laughed as he picked up the New York *Times*, or, as he designated it, "the little villain's mouth-piece." "See, mon," he explained triumphantly, pointing to the theatrical advertisements, "what dom fools they be to give me such a lot of free advertising every day. Why, mon alive, they're daft."

ARTHUR L. PARKES.

MUST PAY A ROYALTY.

The Supreme Court of the Canadian Northwest Territories has decided against the Musical Society of Regina, N. W. T., the capital of the Territories, in its appeal against paying a royalty for producing the Pirates of Penzance early in the Winter. This means that the society must pay 5% royalty for playing the opera, as well as some hundreds of dollars costs. The Regina Society had refused to pay the royalty because, as it was claimed, Gilbert and Sullivan operas had been produced at Winnipeg and other Manitoba towns without any such royalty being demanded. It seems however that the decision to demand was an oversight, and [illegible] the operas are produced a royalty [illegible] The fact that the opera was being [illegible] first brought to the attention of [illegible] in the royalty in The [illegible] from Winnipeg.

The cleansing [illegible] myrrh for the [illegible] days of [illegible] MYRH, the [illegible] myrrh as [illegible]

...TRUST.

...about the Comp...
...spirit.

...articles in rece... have evoked a ... They have also given a ... to the oppressed. They have ... a glimpse of sunshine to those ... that dramatic art and literature ... absolutely measured by the nar... ...commercialism. But before the present condition of things chang... a good deal ...fighting and hard fighting ... that, will have ... done. More courage and consolidation ...than have been displayed must be shown. There will have to be organized opposition, and before this opposition is conducted upon broad, liberal, intelligent lines, the purely commercial domination of the theatre as it now exists will be swept away.

The Theatrical Trust has killed independent effort in America. While it is an exaggeration to say that a few men can perpetually say what shall or shall not constitute the amusements of 75,000,000 people, this Trust will exist long enough to ruin hundreds who have been closely —and deservedly so—identified with the theatrical profession. There are undercurrents in operation now which, I think, will eventually result in the disintegration of the Syndicate. Eight or nine months ago the vaudeville managers of this country formed themselves into an association after the fashion of the Theatrical Trust. Vaudeville performers—many of them actors and fine artists, driven out of business by the Theatrical Trust because they wished to be independent—realizing what they had been through, promptly formed what turns out to be the most formidable association of performers that has ever been seen in any country. It is formed avowedly for defensive purposes. This means the smashing of amusement syndicates.

The association is called "The White Rats," and is an offshoot of the English "Water Rats," an organization founded to curb—and it did so—a condition similar to that existing in this country. Only performers are admitted to its membership. Since its organization, only a few months ago, over 600 members have been enrolled. It is a secret society. Should any member reveal any business he is forever banished from the society and every "White Rat" is under oath to refuse to play with the traitor in any theatre. In its treasury there is already some $30,000. A system of benefits has been devised to increase this amount as needed. They have started an insurance fund for the benefit of the members. The whole plan has been devised and carried out with infinitely more business tact than ever before displayed by any body of performers. It is significant that such men as Henry Lee, Nat Goodwin, De Wolf Hopper, Pete Dailey, Jeff de Angelis and a large number of other widely recognized actors have joined and are taking an active part in the affair.

In the meantime the Vaudeville Trust has been notified that after June 24 no member of the order will book through the offices of the Vaudeville Association. They will book thereafter through the exchange to be managed by the Association of White Rats. The White Rats further have the effrontery to state that they will play in this land of liberty where they please, and will not submit to the percentage system which the vaudeville syndicate or Trust sees fit to extort from their salaries for booking these people in their—the Trust's—own theatres.

All this has naturally caused consternation among the members of the Vaudeville Association, and the Keiths, Proctors, Kohls and Castles have been hustling to meetings between New York and Chicago to counteract the plans of these White Rats. But their efforts will be entirely ineffective, because the members of this body, having observed the effect of the tactics of the Hayman crowd upon the theatrical profession, are thoroughly imbued with the idea that, unless something is done for self-preservation, they will be practically wiped out of existence. This agitation with one set of performers —and a powerful one—has naturally stirred up the theatrical end, and, from the day the Hayman Syndicate started, there have never been such rumblings, grumblings, and denunciations of the Trust as there are at the present hour. There are also rumors of dissension in the Trust itself.

Beyond a doubt, this has been, at least since the election, as bad a season at the theatres financially as New York has ever known. Why? There are many reasons assigned, but, in my judgment, there is a deep rooted conviction slowly but surely settling in the minds of the New York public that they are being bunconed in the matter of theatrical prices. Ten years ago there was not a theatre on Broadway under the control of the present Theatrical Trust. To-day there is not one single theatre, from Madison Square Garden to the New York Theatre, Broadway and Forty-fifth Street, with the exception of Brady's Manhattan and Jacob Litt's Broadway Theatre, that is not under the control of the Theatrical Syndicate. As the control of each theatre has been acquired all along Broadway the prices have been gradually increased until to-day there is not a theatre except the two mentioned that charges less than $2, and in some cases $2.50, for seats on the lower floor. This does not include the rake-off from speculators, the management of all the theatres mentioned standing with the hotels and the curb-stone agents, and the people are the victims. A female star lately said there was not a theatrical performance on Broadway worth more than $1.50. She was right. It is not for the lack of many good things at the theatres, nor on account of hard times that the theatrical audiences are lighter on Broadway than of yore. The patient American human animal, who generally bears his burden until he almost falls down, has suddenly awoke to the fact that he is being played upon, and without any flourish of trumpets he is ignoring the theatre and seeking other diversions.

There have been all kinds of plans talked about for the breaking up of the Syndicate, but the newspapers of New York are absolutely indifferent in the matter. No help can be expected from them to assist in arousing public sentiment. This power of the press to arouse public sentiment will come outside of New York. It has started already vigorously in the West, South and Southwest. When this sentiment is aroused it will do a great deal. The real reason for the strength of the Syndicate lies in the absolute apathy or cowardice of the American managers in not long ago forming a defensive association to combat the concentrated action of the members of this Syndicate. It is this concentration on the part of a handful of men that has built up this enormous menace to the welfare of the stage. When that welfare is so menaced it means the retarding of all progress in dramatic literature. As every thinker concedes, a strong, virile and healthy dramatic literature in any country is one of the strongest props of civilization.

There is one remedy which has scarcely been ventilated, and if this remedy were applied it would effectually cut the foundation of the present Theatrical Trust and restore fair competition, which means liberty to artist and manager and progression in dramatic literature. This remedy is simply the withdrawal from the Syndicate of six or eight prominent stars. Suppose Nat Goodwin, Richard Mansfield, Joseph Jefferson (the dean of the guild), Julia Marlowe, William Crane, and Ada Rehan. If these people would signify their intention to withdraw from the Syndicate, make their own time, play under such managers and in such theatres as they deem best for their own interests, and make such terms directly with the theatres as was the custom six years ago, the Syndicate would fall to pieces in an incredibly short time. This is the action the White Rats have taken against the Vaudeville Syndicate, but those dignified stars mentioned above prefer to remain in this association for what they consider the flesh pots, and practically put a halter around the necks of the American actor and actress, the American author and the American manager. Is it not strange that the only two conspicuous stars who have independence enough to openly declare for their liberty and fight for it are two women—Henrietta Crosman and Mrs. Fiske?

A Blow at Speculator Collusion.

Sporting Life.

It is not often that politicians, who satirically pose at the present day as being legislators, can be commended or complimented on the character of their public work. The recent passage of a law at Harrisburg making it compulsory on the part of theatre managers, or what would probably be more to the point, hucksters or venders of the show business, to publish the price of admission to their show houses on each ticket, is a happy exception to the rule. There has been no business in this country during the past fifteen years, or since the theatres of America passed into the hands of a piratical band of speculators known as the Theatrical Syndicate, which has been so rapacious in its plunder of the public as this huge fraud on art and robbery of the public. Shows which are not worth 25 cents to see are charged the regular price which had to be paid to see artists a quarter of a century ago. While, in the event of a commendable attraction, which is very rare at the present day in theatres owned by the Trust, the prices are of such a character as to suggest burglary—if not confiscation of a man's money. Just how long this Theatrical Trust shall exist in this country is problematical, but it is certain that its end must be in the near future. It is not to the credit of actors that such an infamy should exist, whose owners should in reality be keeping junk shops and not at the head of theatres.

"Business is Business."

St. Louis Mirror.

Bowen, Merrell and Company send out duly marked copies of the Indianapolis News, the page containing the announcement of Maurice Thompson's death being distinguished by the insertion, in a box, set in the midst of Mr. Thompson's biography, of the announcement that "Alice of Old Vincennes" is to be dramatized by E. E. Rose, and produced by Charles Frohman. "Beezness ees beezness." "Alice of Old Vincennes" is, compared with Thompson's other work, the veriest rot. But that's the thing Bowen, Merrell and Company have an interest in, and also Charles Frohman, and that's the thing they want to boom. The fact of the author's death is taken advantage of to seize public interest and affix it to the book. That means dollars for Bowen, Merrell and Company and Charles Frohman. The commercialism of the publishers and the theatrical magnate is disgusting. It reminds me that the late Joseph R. McCullagh once said that the combination of business-office methods and literature, if it were to be handling the news of the Crucifixion today would report the occurrence something like this: "The man Jesus, sometimes called the Christ, and King of the Jews, was crucified on Calvary hill yesterday afternoon, at three o'clock. The enterprising Simmons Hardware Company furnished the nails."

The Fight Against Critics.

Omaha News.

Rumors to the effect that the New York Theatrical Trust has under consideration plans for reducing recalcitrant critics of that city to proper submission and willingness to praise every new production recall the fight which Daniel Frohman lost with the New York *Journal* about four years ago. Frohman barred Dale from his theatre and the *Journal* substituted Ford of the *Evening Journal*, who happened to find some rather severe things to say about one or two of Frohman's ventures. Frohman moved again by barring Ford. Hearst sent for a man on the San Francisco *Examiner* whose invective ability surpassed that of either of his predecessors. Previous to this second *Journal* move Frohman had withdrawn all his advertising. Imagining that would make a difference to the *Journal*. When the San Francisco man had been working for a little while, Frohman gave up in despair, removed the bans and tendered his advertising again, only to have it refused. It was some time before Frohman restored himself to business relations with the *Journal*, and of course the critics remained as free as the air. This time the *Journal*, the *Evening Journal* and the *Evening Sun* are the papers understood to be in disfavor. To fight all of them would be a much more difficult undertaking than Frohman's was and it could only have the same result.

ON THE RIALTO.

Spurious applause and forced curtain calls were much in evidence at the opening of To Have and To Hold at the Knickerbocker Theatre. Maybe the management realized that the paying part of the audience—friendly though New York first-nighters are—couldn't be relied upon to wax enthusiastic over such an ill-constructed, superficial work as To Have and To Hold. Any way, divers persons at the rear of the house and in the gallery, presumably admitted for the purpose, clapped lustily at the appointed times, and the ushers joined in, too. The man at the electric switchboard also was a factor in this travesty on success. When an act ended it was his duty to keep the auditorium in darkness until the curtain had been raised again and again in response to the applause of the claque. Even when the claque dwindled through exhaustion, to about a dozen pairs of hands, the curtain kept bouncing up and down like a rubber ball. Meantime the real audience was amused and annoyed by turns. The whole proceeding was such a fake that the most guileless native of Plainfield, N. J., wouldn't have been buncoed by it.

There's no doubt that The Price of Peace is a big thing scenically. The preparations now making for its production at the Broadway Theatre prove that beyond question. A look inside the theatre last week showed apparently chaotic conditions. The orchestra floor had been planked over to the stage level and was piled high with the scenery and properties that were used at the Drury Lane, London. There were 376 pieces of scenery, most of them of immense size, and over a hundred boxes and baskets. On the stage a corps of carpenters sawed and hammered, constructing the huge traps used in the big scene of the play, when an ocean liner crashes into a yacht and sinks her. This trap is said to be the largest ever made in this country. It measures 60 x 30 feet, taking in practically the whole stage as the audience sees it. Both hydraulic jacks and man power are required to operate the trap. It was no small job to cut the great hole in the stage, build the trap and set it up. But though the demands of the mechanical melodramatist are many, the modern stage carpenter is equal to them.

AMATEUR NOTES.

Young women of Brooklyn society gave a successful minstrel performance at the Academy of Music in that city, March 14.

Who Kissed My Wife, an amusing comedy in four acts, by Jack Futrell, dramatic critic of the Atlanta Ga., "Journal," had its initial production March 15 at the Grand Opera House in that city. The complete cast was: Peter Toodles, Edgar Neely; Thomas Bunting, Jack Futrell; Mrs. Louise Bunting, Mrs. Frank Pearson; Mrs. Van Rensselaer Dodge, Mrs. Emma Moreland; Randolph Hopper, Tom E. Jones Jr.; Miss Rosalie Merriman, Mrs. Jack Futrell; Herr Diedrick Von Spuffenduffer, Shiner Ryals; Kant Ketchum, Paul Norcross; Yvette Jones, Miss M. Hermary Gertrude Owsley; Soker, Weldon Henley; Henry Guy Coles. William E. Young was the stage-manager. A large audience greeted the play and players with enthusiasm. Mr. Futrell intends coming to New York shortly to arrange for a professional production of his play.

The Y. M. C. A., of Boston, will produce on March 20 and 21, at Union Hall, a new comic opera, The Tax Dodger, by Lyle C. True and Charles W. Burd.

SAID TO THE MIRROR.

WALTER C. JORDAN, representing Frank W. Sanger: "Our attention has been called to an item in THE MIRROR to the effect that the rights to the dramatization of 'A Dash for a Throne' have been accepted by or for Charles Dalton. We are in a position to know that such is not the case, that no rights to any play or dramatization whatsoever have been accepted as yet for Mr. Dalton's starring tour next season."

HERBERT K. HAMBLY: "Your Oil City, Pa., correspondent states that the Burrill Comedy co., of which I am manager, closed there, but would probably reorganize. The truth is that the company laid off in Oil City for four days owing to an open date, and is this week playing a most successful engagement at Niagara Falls."

COL. T. ALLSTON BROWN: "The Sunday *Journal* of March 17 says: 'William A. Brady intends to take Uncle Tom's Cabin through the South, where Harriet Beecher Stowe's play has never been seen.' Uncle Tom's Cabin as it is was done at the Baltimore Museum Jan. 5, 1852, and a little later at the old Marshall Theatre, Richmond, Va."

MRS. FRED DE NOE: "The late Fred De Noe was the husband of Fannie Trumbull, not of Minnie Trumbull, as has been stated. His remains were buried in the family plot at Crown Hill Cemetery, Centreville, Ind."

ENGAGEMENTS.

Walter McCullough, with Chauncey Olcott in A Romance of Athlone.

Arthur T. Hoyt, by Liebler and Company for Viola Allen's company next season to succeed William Norris in In the Palace of the King.

F. W. Sevenoaks, as leading man with the Burrill Comedy company.

Gertrude Bennett and Reuben Fax, for Beside the Bonnie Briar Bush.

Marie Cahill and Eva Tanguay, for The Chaperone.

Reeton Radford, by Thomas W. Broadhurst, for the lead in Justice.

Lily Handil, for My Lady.

Pauline Von Arnold, for The Price of Peace.

Charlotte Lambert, for Are You a Mason.

Eric Hope, for The Price of Peace.

Raymond Hitchcock, William F. Phillip and Ethel Jackson, for the musical comedy, Miss Bob White.

May Barton, for The Price of Peace.

Fanny Du Costa, for the Uhrig's Cave Summer Opera company, St. Louis.

Frederic Melville, for Dungers of Paris.

Eddie Fay, for The Prima Donna.

Walter E. Hitchcock, with Stuart Robson.

Harry Crandall, for The Bugomaster.

Fanny McIntyre, for Through the Breakers.

Louis K. Quinten, for the character comedy part in The Prima Donna.

Charlotte Lambert, with Rich and Harris' Are You a Mason.

Pauline von Arnold, for Lady Fanshaw in The Price of Peace.

Robert M. Edwards, with Arthur Donaldson in Carl Carlson.

Laura Stone and Harry T. Adams, for A Romance of Coon Hollow (Eastern).

THE ELKS.

Buffalo, N. Y., Lodge moved into its handsome new quarters March 4, and celebrated the occasion by an enjoyable reception.

Wilmington Lodge nominated the following officers recently, to be voted for at the meeting on March 18: Exalted Ruler, Dr. Sylvilis Chandler; Esteemed Leading Knight, John J. Gallagher; Esteemed Lecturing Knight, John C. Brown; Esteemed Loyal Knight, E. Linwood Peacock; Treasurer, Charles H. Simmons; Secretary, Edward Melchior; Trustee, Charles C. Brown. The lodge accepted an invitation to spend an evening at the fair of the Wilmington Bicycle Club.

Ashland, Wis., Lodge, No. 558, instituted Antigo Lodge, No. 662, recently.

Beatrice, Neb., Lodge, No. 619, took possession of its new club room Feb. 28.

The Atlantic City lodge gave a minstrel entertainment in the Academy of Music in that city on March 15, under the personal direction of W. P. McBride. The first part will employ seventeen members, a chorus of forty voices, and an orchestra of sixteen. J. J. Mahoney's new sketch, The Old Oaken Bucket, introducing his clever bag punching; Walter Minard and his band, Charles H. Cramer, and others will be seen.

A Night in Bohemia, under the direction of Brother T. P. Getz, was played by amateurs for the charity fund of Indianapolis Lodge, No. 13, March 5, 6. The play will be given in nearby cities with the same cast. Joseph Cassner, Charles Ralz, Albert Donahue, Robert Paddock, John Koehne, and Nona McCormick made big hits.

Nep Scoville, Frederic Dilger, and Fred Miller, of the Klick Scoville company, and three members of the Allie Spooner company, recently were made members of Kingston, N. Y., Lodge No. 350.

Warren, O., Lodge opened its remodeled lodge rooms March 8 by a smoker, which was attended by brothers from Youngstown, Pittsburg and Ravenna.

Leavenworth, Kan., Lodge No. 681 was instituted March 7 by Wyandotte Lodge No. 440, of Kansas City, Kan.

Elyria, O., Lodge visited Cleveland March 7, and gave the first part of their minstrel to the Masonic Temple.

MUSIC NOTES.

Sam Franko's orchestra gave another concert at the Lyceum Theatre March 12. A programme of eighteenth century music was rendered. The soloist was Gertrude May Stein. The last concert of the series will occur March 26.

A committee, headed by Maurice Grau and Signor Campanari, has been formed here to raise funds for the Verdi memorial monument at Milan.

Frank Damrosch has been presented with a loving cup by the Musical Art Society.

Siegfried Wagner's opera, Herzog Wildfang, will be produced at the Court Theatre, Munich, March 21, the dispute between the composer and the management having been settled.

Andrew Carnegie, it is reported, may be elected president of the Philharmonic Society of this city at the annual meeting in April.

F. X. Ahrens' Symphony Orchestra appeared at Cooper Union last Friday evening in the fourth of a series of concerts that are being given under the auspices of the People's Institute and of the Society for University Extension. The audience was very large and intensely appreciative. The programme consisted of familiar compositions of Weber, Mendelssohn, Schubert, and Schumann. The listeners were particularly pleased with the performance of Schumann's "Traumerei" and the excellent singing of McKenzie Gordon, the soloist of the occasion. The next and last concert of the series will be given on the evening of April 12, with Kathryn Taft Bruce as the vocal soloist.

At the Metropolitan Opera House the following operas were sung by the Grau company last week: Monday, Les Huguenots; Tuesday, matinee, Das Rheingold; Wednesday, Tristan und Isolde; Friday, L'Africaine; Saturday, matinee, Tosca, and Saturday evening, La Traviata.

OBITUARY.

Virginia Richmond Browne died Feb. 14, in Chicago, Ill., of paralysis of the heart. She was born at Richmond, Va., June 15, 1817, and made her début at the age of seventeen as May Edwards in The Ticket-of-Leave Man. In 1871 she married James H. Browne. She managed the old Grand Opera House, St. Paul, and the Penn Opera House, Minneapolis, for several years, beginning in 1872. Miss Richmond managed her own theatres, staged her own plays, and made what was at that time a startling innovation, by bringing together three popular women stars of the period—Kate Fisher, Lee Hudson, and herself. She also supported many of the foremost actors of the past generation. After this she practically retired from the stage, playing only a few special engagements. In 1885 she returned to the profession and remained in it to her death. She leaves three daughters, Henriette and Kathryn Browne, and Mary Ascutch.

Dr. Edward Bradley died at his residence, 10 West Thirtieth Street, this city, March 15, of a complication of kidney and heart troubles. He was sixty-five years old and a graduate of the University of Vermont. For many years he had a large practice in this city, his patients including many members of the profession. He was for a long time a member of the Lambs, and his acquaintance among theatrical people was large. The late Steele Mackaye was one of his intimate friends. Doctor Bradley was an ardent sportsman, and the host of companions and friends. His funeral took place Sunday, at his late home, and the remains were taken to Burlington, Vt., for interment.

Ona Fendall, a student at Bell's Broadway Dramatic School, Denver, died suddenly March 8 from the effects of an operation. Miss Fendall would have graduated from the school in June and was considered one of the most talented members of the class. She was nineteen years old, and, besides possessing much dramatic ability, was an accomplished musician and very handsome. She was to have played the title-role in Kathleen Mavourneen at the Broadway Theatre, Denver, on March 17, with the school. The remains were taken to Florence, Col., for interment.

Pierre Leopold Leonard Benoit died in Brussels, Belgium, March 5. He was born at Haverlebeke, Belgium, Aug. 17, 1834, and studied music at the Brussels Conservatoire. He wrote the scores of a number of operas and the incidental music for several melodramas. In 1857 he took the Prix de Rome with a cantata, "The Death of Abel." M. Benoit was the leader in the Flemish musical movement. He was made a director in the Antwerp Conservatoire in 1865, and a member of the Royal Academy, Berlin, in 1881.

Harry H. Hamlin died at Plymouth, N. H., on March 11, of consumption. He was widely known in vaudeville circles.

John Wilhelm, for many years manager of the City Opera House, Traverse City, Mich., died at that place March 10.

Grace R. Shafer (Grace Hamilton), wife of J. C. Ungerer, died at Bronxville, N. Y., March 10.

Blanche Seymour

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John Storm—The Christian

A VETERAN OF THE BOWERY.

Anson Hutton, actor, and some time sergeant in the United States Army, is a member of the small and rapidly diminishing company of veterans of the Old Bowery. Already the players of the New Bowery begin to wear the badges of age, and it will not be many years before they, few in number and of halting gait, will march in the place of honor in the pageant of American actors. Anson Hutton, a New Yorker by birth, began his theatrical career as call boy at the Old Bowery. He acted small parts there later, and when the theatre was destroyed by fire he was one of the last, if not the last, to leave the building. Then he went to the New Bowery. His name appears on the programme of the opening night, Sept. 5, 1859. G. L. Fox and J. W. Lingard were the managers, and N. B. Clarke the stage-manager. James T. Brady made the opening address, and the bill of the evening consisted of The Orange Girl of Venice, The Miller and His Men, and Paddy Miles' Boy. It was a brilliant occasion, according to the testimony of the old timers.

When the War of the Rebellion broke out Anson Hutton enlisted in the Eighty-fourth Regiment, New York Infantry, and through the entire struggle between North and South he played an honorable part. Of his soldiering days Sergeant Hutton talks most entertainingly. Of battles and sudden death he has reminiscences galore, but he loves best of all to tell the story of how the late Thomas W. Keene and he played Shakespeare in camp. Here is the tale, precisely as he tells it:

"In the Autumn of 1864 our regiment was encamped at Great Falls, Va. We suffered long the curse of inactivity. Every plan to break the monotony of camp life was tried, and in time worn threadbare. We were at our wits' end. Then came forward genial, gentle-hearted Lieutenant Tom Keene with an offer to give a theatrical performance. Never before nor since was an advance notice greeted with such delight. No glaring posters were necessary to attract an audience. Word was passed that on the night of Aug. 10 the performance would be given, and long before the hour set had arrived, the audience, numbering two thousand, was seated, more or less comfortably, on the ground. Dame nature supplied our theatre and our scenic equipment. Our calcium was the moon.

"Lieutenant Keene began the entertainment by reciting Shamus O'Brien. The applause would have been deafening had there been walls around us. As it was, the tumult was like that of a cavalry charge upon a battery in action. Next we had a scene from the fifth act of Richard Third, in which Lieutenant Keene played Richard and I played Richmond. Our stage setting for that surpassed any that even Sir Henry Irving himself might contrive. The moon shining upon the white tents and throwing black shadows among the trees made a picture as beautiful as it was impressive. Then we did a scene from Macbeth, with Mr. Keene as Macbeth and myself as Macduff. The performance ended with a bit from The Ticket-of-Leave Man, in which Mr. Keene played Bob Brierly and I was Hawkshaw. Long years afterward, when Tom Keene had climbed high on the ladder of fame, he said to me one day: 'Old partner, I have played to some great houses, but I can never forget, and it is always a heartfelt pleasure to remember, our famous performance at Great Falls in '64.'"

Immediately after the war Anson Hutton returned to the New Bowery, and played there regularly for two years. He is rich in memories of the place and its people, and from his treasure house he frequently brings to light some quaint bit of half-forgotten lore. Here is his account of the last appearance of Addie Anderson:

"Addie Anderson, a young woman of pleasing personality, was playing with the company at the beginning of the season of 1865-66. In the beginning of the season Mazeppa was put on for a run, and Miss Anderson was cast in the title-role. On the night of Sept. 8 she met with an accident that closed her stage career for ever. She was, as usual, strapped to the back of Black Bess for the great sensational scene of the play. The horse bounded up the run, made the first turn safely, then the second, and, though all appeared to be well, one or two of us heard a scream of agony from Miss Anderson. The curtain fell, and the audience cheered lustily in front. Mr. Collins and I dashed up the run and found the lady lying terribly injured on the bridge. A brace had broken loose and as Black Bess plunged past it had caught in Miss Anderson's clothing and made a dreadful wound in her limb from hip to knee. We carried her to the green-room and sent for a physician. There was great excitement. The women of the company became hysterical—and all the time the audience, knowing nothing of the accident, continued to applaud enthusiastically. My army experience served me well that night. I called for water and asked the ladies to find some linen for bandages. They responded nobly by tearing up their white skirts. When Dr. Bishop arrived he found his patient past immediate danger. But Miss Anderson never fully recovered from the shock, and she never acted again."

More cheerful anecdotes than this has Mr. Hutton in the book of his remembrance; and when in the story-telling mood he displays his dramatic temperament by placing in direct contrast a humorous and a pathetic tale. Immediately after relating the story of Miss Anderson, the other day, he told the following anecdote of Walter Grisdale:

"During the run of Scottish Chiefs at the New Bowery, in the season of 1865-66, Walter Grisdale, our leading man, from the Drury Lane Theatre, London, played Wallace, hero of Scotland. In the third act of the play Wallace, in the British camp disguised as an old harper, overhears the officer lay a plan for his capture. Speaking aside he says: 'Never count your chickens before they are hatched.' Now Grisdale was what, in these days, you would call a matinee girls' hero, and he loved to play well down stage to exhibit his fine eyes and teeth. The 'chicken' speech, which he hissed out lustily, was a splendid one for the display of his dental perfections, and he made the most of it. But one unhappy night he overdid the thing, and with the word 'hatched' his beautiful set of teeth flew out of his mouth and rolled slowly and wabblingly down to the footlights. Instantly the house was in an uproar, the actors faced up stage to hide their emotions of mirth, and the rest of the scene, played with considerable difficulty, had no effect whatever upon the tittering audience."

After leaving the New Bowery, in 1866, Mr. Hutton toured with Lucille Western and with Louise Sylvester. As actor and manager he was active in various parts of the country until six years ago, when he played for the last time, as Joe Morgan in Ten Nights in a Barroom, at Port Chester. But Mr. Hutton is hale and hearty, and it is not at all improbable he will make several more "farewell" appearances.

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THE LITTLE MINISTER

WARNING! WARNING!! WARNING!!!

The following False and Threatening Letter has been sent through the mails:

"FROHMAN'S
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BROOKLYN DEPARTMENT,
JULIUS CAHN, Manager.

NEW YORK, March 7, 1901.

"*My Dear Sir*:—You are likely to receive an application for time, this or next season, for a piratical version of 'The Little Minister.' We are prepared to protect our rights to the play, however, and will begin action as soon as we can locate the people. If you receive an application for time for this attraction from anybody but me, I wish you would not recognize same, but refer the communication to me, so the people who attempt to present the play can be located. I am now arranging a tour of 'The Little Minister' for next season and will play the attraction with you. The company will be headed by a prominent star, and the Miss Maude Adams production will be used, as we have always played our attractions with you I feel you will comply with my request, and not book any other version.

"Yours truly, JULIUS CAHN."

NOW READ THE ANSWER!!!

I have purchased from the owners of the copyright on the novel, "THE LITTLE MINISTER," **the sole and exclusive right** to dramatize and perform on the stage this story by J. M. Barrie.

Under the Copyright Laws of 1891 this right is reserved exclusively to the owner of a copyright or his assignee. Charles Frohman never secured any rights whatever under the American copyright, and, as the lawful assignee, I am now suing Charles Frohman, J. M. Barrie, et al., for an injunction to restrain their further performances of the so-called Maude Adams version of this copyrighted novel, which I am advised by my attorneys is preposterous, theatrically and otherwise.

The alleged eagerness to "locate the people who attempt to present the play," is ridiculous in view of the further facts: (1) That I am suing the above named defendants in the United States Circuit Court, Chicago, upon a recovering of [illegible] gross receipts for their alleged piracy of "The Little Minister," and (2) that I have played THE ONLY AUTHORIZED VERSION [illegible] at the Grand Avenue Theatre, Philadelphia, one week; Castle Square Theatre, Boston, three weeks; New Grand Theatre, Salt Lake, one week; Grand Opera House, Nashville, one week; Hopkins' Theatre, Chicago, one week; and all to PHENOMENAL BUSINESS.

If Mr. Frohman has any "rights to the play" which he is "prepared to protect," why did he not "begin action," during some one of these seven weeks? That he did not do such sufficient to demonstrate the outrageous character of the bluff above quoted.

I WARN HOUSE MANAGERS

that if they play the Frohman company in the so-called Maude Adams version of "THE LITTLE MINISTER," I will hold them to account. My suit for an injunction against Frohman, Barrie, et al., is being pushed to trial as rapidly as the dilatory tactics of their attorneys will permit.

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Miriam Lawrence's Carmenita is [illegible] turns of course, she [illegible] High Society "[illegible]" [illegible] Union.
Josephine [illegible]

DATES AHEAD.

[illegible] companies and cor[illegible] department closes on [illegible] the subsequent issue [illegible] or before that day.

[illegible] COMPANIES.

A [illegible] Pomroy, mgr.): Fairfield M[illegible], March [illegible] Mass. 20, Bath, Me., 21, Portland [illegible] 23, Laconia, N. H., 26, [illegible], Vt., 28, White River Junction 29, [illegible] 30, Groveton April 1, St. [illegible] 2.

A [illegible] (Wm. H. Currie, prop.): Keene, N. H., March 19, Concord 20, Fitchburg, Mass., 22, New Haven, Conn., 25-27, Bridgeport 28-30.

A HOLE IN THE GROUND (J. R. Somes, mgr.): Kansas City, Mo., March 18-23.

A HOMESPUN HEART (Floyd and Hassis, mgrs.): Youngstown, O., March 19, Warren 20, Salem 21, Meadville, Pa., 23, Rochester, N. Y., 25-27.

A HOT OLD TIME (Edgar Selden, mgr.): Toronto, Can., March 18-23.

A LION'S HEART (W. H. Oviatt, mgr.): Brooklyn, N. Y., March 18-23.

A MERRY CHASE (Will F. Gardner, mgr.): Portage, Wis., March 19, Columbus 20, Waterloo 21, Edgarton 22, Kenosha 24.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Aurora, Ill., March 19, Joliet 20, Streator 21, Ottawa 22, Moline 23, Davenport, Ia., 24, Washington 25, Cedar Rapids 26, Ottumwa 27, Oskaloosa 28, Fort Dodge 29, Sioux Falls 30.

A POOR RELATION (Aldin Bass; Fred G. Berger, mgr.): Fulton, N. Y., March 19, Rome 20, Lowville 21, Carthage 22, Waterbury 23, Auburn 26, Oswego 27, Cooperstown 28, Oneonta 29, Mechanicsville 30, Schenectady April 1, Glens Falls 2, Barre, Vt., 8.

A RIDE FOR LIFE (Jeff D. Bernstein, mgr.): Toledo, O., March 17-20, Chicago, Ill., 24.

A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Port Huron, Can., March 19, Monroe 20, Toledo, O., 21-23, Wyandotte, Mich., 24, Battle Creek 25.

A ROMANCE OF COON HOLLOW (Western; C. E. Callahan, mgr.): St. Joseph, Kan., March 19, 20, Milan 21, Kirksville 23, St. Louis, Mo., 24-30.

A RUN ON THE BANK (Geo. L. Chennell, mgr.): Wyanesburg, O., March 25, Uhrichsville 27, Wheeling, W. Va., 28-30.

A SPRING CHICKEN (E. B. Kelly, mgr.): Albion, N. Y., March 19, Medina 20, Lockport 21, Canandaigua 22.

A STRANGER IN NEW YORK: Champaign, Ill., March 19, Lincoln 20, Canton 21, Monmouth 22, Galesburg 23, Ottawa 25, Streator 26, Kankakee 27, Elkhart, Ind., 28, Battle Creek, Mich., 29.

A THOROUGHBRED TRAMP (Elmer Waters, mgr.): Mt. Vernon, Ill., March 19, Murphysboro 20, Anna 23, Cairo 25, Poplar Bluff, Mo., 26, Newport, Ark., 27, Hot Springs 28, Little Rock 29, Stuttgart 30.

A TRIP TO CHINATOWN (Fred E. Wright, mgr.): Chicago, Ill., March 17-23, Warren, O., 25, New Castle, Pa., 26, Uniontown 27, Clarksburg, W. Va., 28, Grafton 29, Cumberland 30, Philadelphia, Pa., April 1-6.

A TRIP TO COONTOWN (Ed H. Lester, mgr.): Allentown, Pa., March 20, Trenton, N. J., 21, New York city 25-30, Jersey City, N. J., April 1-6.

A TRIP TO THE CIRCUS: Sibley, Ia., March 19, Sheldon 20.

A WISE GUY (Geo. B. Reno, mgr.): New York city March 11-18, Harlem 18-23, Norfolk 25-30, Duquesne April 1-6.

A WISE WOMAN (Marie Lamour; Fred G. Conrad, mgr.): Marshall, Mich., March 19, Eaton Rapids 20, Port Huron 22, Saginaw 23, Bay City 25, Flint 26, Adrian 27, Jackson 28, Dowagiac 29, Benton Harbor 30, Hammond, Ind., 31.

A WOMAN IN THE CASE: Pittsburg, Kan., March 19, Chanute 20, Leavenworth 21, Atchison 22, St. Joseph, Mo., 23, 24, Horton 25, Falls City, Neb., 26, Nebraska City 27, Plattsmouth 28, Neola, Ia., 29, Norfolk 30, Sioux City April 1, 2, Lemars 3, Sheldon 4, Emmettsburg 5, Spencer 6, Esterville 7.

A YOUNG WIFE (Eastern): Hoboken, N. J., March 18-20.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Brooklyn, N. Y., March 18-23, Toronto, Can., 25-30.

ADAMS, MAUD (Chas. Frohman, mgr.): Cleveland, O., March 18-23.

ALCAZAR STOCK (Chas. H. Yale and Sidney R. Ellis, mgrs.): San Francisco, Cal., March 1—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): New York city Dec. 31—indefinite.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

ARIZONA (Eastern; Kirke La Shelle and F. R. Hamlin, mgrs.): Newark, N. J., March 18-23.

ARIZONA (Northern; Kirke La Shelle and Fred R. Hamilton, mgrs.): St. Paul, Mo., March 18-23.

ARIZONA (Southern; Kirk La Shelle and Fred R. Hamlin, mgrs.): New Orleans, La., March 17-23.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 20—indefinite.

AT THE WHITE HORSE TAVERN (King and Norcross): Carlisle, Pa., March 19, Reading 21, Pottstown 22, Lancaster 23.

BALDWIN-MELVILLE STOCK: New Orleans, La., March 11-23, Houston, Tex., 25-30.

BARBARA FRIETCHIE (Chas. Frohman, mgr.): Philadelphia, Pa., March 18-23, Brooklyn, N. Y., 25-30.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Fort Scott, Kan., March 19, Topeka 20, Lawrence 21, Atchison 22, Chicago, Ill., 25-30.

BEN HUR: Boston, Mass., Jan. 1—indefinite.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): Indianapolis, Ind., March 19, Toledo, O., 20, Detroit, Mich., 21-23, Cleveland, O., 25-27, Pittsburg, Pa., 28-30, Buffalo, N. Y., April 1, 2, Syracuse 3, Rochester 4, Toronto, Can., 5, 6.

BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.

BURROUGHS, AGNES (East Lynne): Marion, O., March 19, Indianapolis, Ind., 21-23.

CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4—indefinite.

CARLTON, EFFIE: Augusta, Me., March 18-23.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): San Francisco, Cal., Feb. 25—indefinite.

CHATTANOOGA (Lincoln J. Carter, mgr.): Lynn, Mass., March 18-20, Chelsea 21, Greenfield 22, Cohoes, N. Y., 23, Gloversville 25, Ft. Plain 26, Herkimer 27, Booneville 28, Watertown 29, Malone 30.

CITY SPORTS (Phil Sheridan, mgr.): Gloucester, Mass., March 19, 20, Springfield 21-23, Paterson, N. J., 25-30.

CLARKE, CRESTON (H. W. Storm, mgr.): Corsicana, Tex., March 19, Waco 20, Temple 21, Austin 22, San Antonio 23, 24, Brenham 25, Houston 26, Palestine 27, Tyler 28, Texarkana, Ark., 29, Hot Springs 30, Kansas City, Mo., 31-April 6.

CLARKE, HARRY CORSON (What Did Tomkins Do): Chicago, Ill., March 11-30.

COLLIER, WILLIAM (W. G. Smith, mgr.): New York city Feb. 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

CRANE, WM. H. (David Harum): Utica, N. Y., March 18, 19, Gloversville 20, Troy 21-23, Newark 25-30, Northampton, Mass., April 1, Holyoke 2, Springfield 3, 4, Bridgeport, Conn., 5, Middletown 6.

CROSMAN, HENRIETTA (Mistress Nell; Maurice Campbell, mgr.): Philadelphia, Pa., March 11-23.

DAILEY, PETER F. (Frank McKee, mgr.): Indianapolis, Ind., March 21-23.

DOIZE, EDOUARD: Berlin, N. H., March 19, Plymouth, Mass., 20, Haverhill 21, Montpelier, Vt., 22, Barre 23, Burlington 25, 26, St. Albans 27, Swanton 28.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DOWN MOBILE (Martin Golden, mgr.): Cleveland, O., March 18-23, Wheeling, W. Va., 25-27, Cambridge, O., 28, Zanesville 29, Springfield 30, Cincinnati, O., March 31-April 6.

DRESSLER, MARIE: Buffalo, N. Y., March 18-23.

DREW, JOHN: Brooklyn, N. Y., March 11-23, Boston, Mass., 25-April 6.

EIGHT BELLS (Byrne Bros., mgrs.): Cincinnati, O., March 17-23, Louisville, Ky., 24-30.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

FAUST (Porter J. White): Lisbon, O., March 19, Warren 20, Cambridge Springs 21, Vandergriff 22, Youngstown 23, Greenville, Pa., 24, Conneaut, O., 26, North East, Pa., 27, New Castle 28, Butler 29, Johnstown 30, Latrobe April 1.

FAUST, MORRISON'S: Wellsboro, Pa., March 18.

FAUST (Hubert Labadie; Edwin Patterson, mgr.): Wichita, Kan., March 25, Kinsley 27, Dodge City 28, Larned 29, Great Bend 30, Sterling April 1, Peabody 2, Strong City 3, Florence 4, Newton 5, Augusta 6.

FISKE, MRS. (Chas. E. Power, mgr.): Winona, Minn., March 19, La Crosse, Wis., 20, Milwaukee 21-23, Madison 25, Rockford, Ill., 26, Galesburg 27, Bloomington 28, Springfield 29, Decatur 30.

FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 1—indefinite.

FOR FAIR VIRGINIA: Elizabeth, N. J., March 20.

FRAWLEY, T. DANIEL: Los Angeles, Cal., March 17-23, Fresno 25, Stockton 26, Sacramento 27, Oakland 28, San Jose 29, 30, Seattle, Wash., April 7—indefinite.

FROHMAN'S STOCK (Lady Huntworth's Experiment): Brooklyn, N. Y., March 18-23, Chicago, Ill., 25-April 6.

GILLETTE, WM.: Boston, Mass., Feb. 18—indefinite.

GLAZIER, HARRY (Stair and Nicolai, mgrs.): Dayton, O., March 18-20, Columbus 21-23, Sandusky 27, Toledo 28-30.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgrs.): Mt. Vernon, O., March 19, Zanesville 20, Youngstown 21, Canton 22, Massillon 23, New Castle, Pa., 25, Meadville 26, Warren 27, Jamestown, N. Y., 28, Hornellsville 29, Binghamton 30, Providence, R. I., April 1.

GOODWIN, N. C., AND MAXINE ELLIOTT (Geo. T. Appleton, mgr.): Philadelphia, Pa., March 18-30.

GOULD, HOWARD (Rupert of Hentzau; Wallace Munro, mgr.): Oskaloosa, Ia., March 19.

HACKETT, JAMES K. (Daniel Frohman, mgr.): St. Louis, Mo., March 18-23, Cincinnati, O., 25-30, Louisville, Ky., April 1-3, Nashville, Tenn., 4, Memphis 5, 6.

HARE, JOHN: Chicago, Ill., March 11—indefinite.

HEARTS OF OAK (Herne's; Mr. B. Gross, mgr.): Louisville, Ky., March 18-23, Terre Haute, Ind., 27, Springfield, Ill., 30, St. Louis, Mo., April 1-6.

HEARTS OF THE BLUE RIDGE (Lewis Donazetta, mgr.): Riverpoint, R. I., March 19, Williamantic 20, Milford, Mass., 21, West Gardner 22, Fitchburg 23, Nashua, N. H., 25, Worcester, Mass., April 1-6.

HELD, ANNA: Kansas City, Mo., March 18-20, St. Joseph 21, Lincoln, Neb., 22, Sioux City, Ia., 23, Minneapolis, Minn., 24-30, St. Paul 31-April 6.

HELLO, BILL: Rochester, N. Y., March 18-21, Syracuse 21-24, Toronto, Can., 25-31, Buffalo, N. Y., April 1-7.

HOLLAND, MILDRED: Logansport, Ind., March 19, La Fayette 20, Frankfort 21, Kokomo 22, Marion 23, Huntington 25, Delphos, O., 26, Akron 29, Canal Dover 30.

HUMAN HEARTS (W. E. Nankeville, prop.; J. Matthews, mgr.): Indianapolis, Ind., March 18-20, Columbus, O., 25-27.

HUMAN HEARTS (Western; W. E. Nankeville, mgr.): Iowa City, Ia., March 19, Muscatine 20, Monmouth, Ill., 21, Galesburg 22, Peoria 23, S. Chicago 24, Chicago 31-April 6.

HUMPTY DUMPTY: Trenton, N. J., March 20.

INDIAN MAIDENS (Frank B. Carr, mgr.): Fall River, Mass., March 21-23, Providence, R. I., 25-30, Troy, N. Y., April 1-3, Albany 4-6.

IN OLD KENTUCKY: Providence, R. I., March 18-23, Jersey City, N. J., 25-30.

IRWIN, MAY (H. B. Sire, mgr.): Boston, Mass., Feb. 25—indefinite.

JAMES-KIDDER (Wagenhals and Kemper, mgrs.): Spokane, Wash., March 18, 19, Wallace, Id., 20, Missoula, Mont., 21, Butte 22, 23, Anaconda 25, Helena 26, 27, Great Falls 28, Winnipeg, Man., April 1, 2, Grand Forks, N. D., 3, Fargo 4, Duluth, Minn., 6.

JEFFERSON, THOMAS: Union Town, O., March 19, McConnelsville 20.

KEENAN, FRANK (A Poor Relation; Fred G. Berger, mgr.): Mansfield, O., March 19, Canton 20, Akron 21, Youngstown 22, Warren 23, Wheeling, W. Va., 25, Parkersburg 26, Marietta, O., 27, Steubenville 28, East Liverpool 30, New Castle, Pa., April 1, Erie 2, Lockport, N. Y., 3, Niagara Falls 4, Hamilton, Ont., 5, 6.

KIDNAPPED IN NEW YORK (Barney Gilmore): Columbus, O., March 18-20, Delaware 21, Xenia 22, Lancaster 23, Dayton 25-27, Indianapolis, Ind., 28-30.

KLARK-SCOVILLE (Nep Scoville, mgr.): Hudson, N. Y., March 18-24.

KNOBS O' TENNESSEE (J. H. Brown, mgr.): Hutchinson, Kan., March 19, Wichita 20, Winfield 22.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LA MONT'S COMEDIANS (C. R. La Mont, mgr.): Oelwein, Ia., March 19, West Union 20, Fayette 21, Clermont 22, Potsville 23.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Boston, Mass., March 18-30.

LLOYD AND GENTER ECLIPSE STOCK: Bainbridge, Ga., March 18-20, Thomasville 21-23.

LLOYD AND GENTER EXCEL STOCK: Deland, Fla., March 18-20, Barton 21-23.

LOST IN EGYPT (Harris and Parkinson): Marion, Ind., March 20, Gas City 21, Hartford 22, Dunkirk 23.

LOST IN THE DESERT (Owen Davie, mgr.): Chicago, Ill., March 17-22, Milwaukee, Wis., 23-28.

LOVERS' LANE (W. A. Brady, mgr.): New York city Feb. 6—indefinite.

MACK, ANDREW (Chas. H. Greene, mgr.): Zanesville, O., March 19, Canton 20, Columbus 21, Dayton 22, Toledo 23, Detroit, Mich., 25-30.

McCARTHY'S MISHAPS (Barney Ferguson's): Monmouth, Ill., March 19, Mt. Pleasant, Ia., 20, Fairfield 21, Centreville 22, Ottumwa 23, Oskaloosa 24, 25, Pella 26, Newton 27, Grinnell 28, Tama 29.

McFADDEN'S FLATS (C. C. Strum, mgr.): Pittsburg, Pa., March 18-23, Cleveland, O., 25-30, Cincinnati April 1-6.

MALONEY'S WEDDING DAY (Joe Pilgrim, mgr.): Storm Lake, Ia., March 19, Sac City 20, Correctionville 21, Sheldon 22, Rock Rapids 23, Canton, S. D., 25, Hawarden, Ia., 26, Elk Point 27, Mo. Valley 28, Belair, Neb., April 1, Council Bluffs, Ia., 2, Ashland, Neb., 3, Seward 4, York 5, Fairbury 6.

MANN AND LIPMAN: Boston, Mass., March—indefinite.

MANNERING, MARY (Frank McKee, mgr.): Philadelphia, Pa., March 18-23.

MAN'S ENEMY (Samuel F. Kingston, mgr.): Washington, D. C., March 18-23, Pittsburg 25-30, Cleveland, O., April 1-6.

MANSFIELD, RICHARD: Washington, D. C., March 18-23, Brooklyn, N. Y., 25-30.

MANTELL, ROBERT B. (W. M. Hanley, mgr.): Lowell, Mass., March 1, 30, Manchester, N. H., 21, Nashua 22, Marlboro, Mass., 23, Fitchburg 25, Gardiner 26, Keene, N. H., 27, Brattleboro, Vt., 28, North Adams, Mass., 29, Springfield 30.

MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14—indefinite.

MARTINOT, SADIE (Sapho; Louis Nethersole, mgr.): Utica, N. Y., March 19, Gloversville 20, Johnstown 21, Albany 22, Troy 23, Montreal, Can., 25-30, Boston, Mass., April 1-13.

ME AND MOTHER (Stirling and Maguire): Cincinnati, O., March 17-23, Indianapolis, Ind., 25-27.

MILLER, HENRY (Wagenhals and Kemper, mgrs.): Albany, N. Y., March 19, Ithaca 20, Buffalo 21-23, Cleveland, O., 25-30.

MISS SIMPLICITY: Boston, Mass., March 4—indefinite.

MISTRESS NELL (Maurice Campbell, mgr.): Marietta, O., March 19, Coshocton 20, New Philadelphia 21.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Pocatello, Ida., 19, Boise City 20, Baker City, Ore., 21, Pendleton, Wash., 22, Walla Walla 25, Portland 26, 27, Victoria, B. C., 28, Vancouver 29, 30.

MURPHY, TIM (Fred G. Berger, mgr.): Oil City, Pa., March 19, Erie 20, Jamestown, N. Y., 21, Bradford, Pa., 22, Warren 23, Syracuse, N. Y., 25, Ithaca 26, Elmira 27, Scranton, Pa., 28, Carbondale 29, Wilkes-Barre 30.

MY COUSIN (M. L. Dowling, mgr.): Burlington, Vt., March 18, Pittsfield, Mass., 19, Gloversville, N. Y., 20, Oneonta 21, Albany 22, Binghamton 23.

NATHAN HALE (W. M. Wilkison, mgr.): Pekin, Ill., March 19, Bloomington 20, Alton 21, Jacksonville 22, Carrollton, Mo., 23, Kansas City 24-29.

NEILL, JAMES: Spokane, Wash., March 22, 23, Seattle 24-30, Victoria, B. C., April 1-3, Vancouver 4-6.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7—indefinite.

OLD ARKANSAW (Will F. Lindsay, mgr.): Williamsport, Pa., March 19, Sunbury 20, Harrisburg 22.

OLE OLSEN (Ben Hendricks; Wm. Gray, mgr.): Chicago, Ill., March 17-23, Watertown, Wis., 24, Belvidere, Ill., 25, Freeport 26, Rockford 27, Janesville, Wis., 28, Beloit 29, Burlington 30, Racine 31, Chicago, Ill., April 1-16.

O'NEILL, JAMES (Liebler and Co., mgrs.): Chicago, Ill., March 4—indefinite.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Montreal, Can., March 18-23, Ottawa 25-27, Brockville 28, Canandaigua, N. Y., 29, Geneva 30.

ON THE SUWANEE RIVER (C. M. Patee, mgr.): Hartford, Conn., March 18, 19, New Haven 21-23, New York city 25-30, Philadelphia, Pa., April 1-6.

OWEN, WILLIAM (Frank Beresford, mgr.): Peoria, Ill., March 18, 19, Galesburg 20, 21, Burlington, Ia., 22, 23, Davenport 25, 26, Moline, Ill., 27, Muscatine, Ia., 28, Clinton 29, 30.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 24—indefinite.

PECK'S BAD BOY: Anderson, Ind., March 21.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12—indefinite.

PRIVATE JOHN ALLEN (Chas. B. Hanford, mgr.): Paris, Ky., March 19, Lexington 20, Mt. Sterling 21, Winchester 22, Maysville 25, Portsmouth, O., 26, Chillicothe 27, Circleville 28, Cambridge 30, Parkersburg, W. Va., April 1, Marietta, O., 2.

QUO VADIS (Alden Benedict's; E. C. Sommers, mgr.): Delphos, O., March 20.

QUO VADIS (Whitney's): Alton, Ill., March 19, Belleville 20, Cairo 21, Evansville 22, Vincennes, Ind., 23, Terre Haute 25.

QUO VADIS (Whitney and Knowles, mgrs.): Evansville, Ind., March 22.

QUO VADIS (E. C. Stetson, mgr.): White Plains, N. Y., March 28, Mt. Vernon 30, Stamford, Conn., April 1, South Norwalk 2, Derby 3, Waterbury 4-6.

RAILROAD JACK (R. Guy Caufman, mgr.): Chester, Ill., March 19, Alton 23, St. Charles, Mo., 24, Murphysboro, Ill., 2.

REHAN, ADA (Sweet Nell of Old Drury): New York March 18-23.

ROBSON, STUART (D. V. Arthur, mgr.): Chicago, Ill., March 4—indefinite.

ROGERS BROTHERS (Klaw and Erlanger, mgrs.): Philadelphia, Pa., March 18-30, New York April 1-6.

ROYAL LILIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): St. Joseph, Mo., March 17, 18, Hannibal 19, Decatur, Ill., 20, Bloomington 21, Aurora 22, Joliet 23, Chicago 24-30, Milwaukee, Wis., 31-April 6.

RUSSELL, ANNIE: Baltimore, Md., March 18-23.

SECRET SERVICE (Julius Cahn, mgr.): Wheeling, W. Va., March 19, Youngstown, O., 20, Sharon, Pa., 21, Ft. Wayne, Ind., 23, Detroit, Mich., 25-30.

SHEA, THOS. E. (S. W. Combs, mgr.): Jersey City, N. J., March 18-23, Allentown, Pa., 25-30, Reading April 1-6.

SHENANDOAH: Newark, N. J., March 18-23.

SHERLOCK HOLMES (Chas. Frohman, mgr.): Poughkeepsie, N. Y., March 19, Newburgh 20, New Britain, Conn., 21, Middletown 22, Holyoke, Mass., 23, Pittsfield 25.

SHORE ACRES (Herne's; William B. Gross, mgr.): Brooklyn, N. Y., March 11-23, New Brunswick, N. J., 25, Trenton 26, Easton, Pa., 27, New York April 1-6.

SIBERIA: Chicago, Ill., 17-23.

SIDE TRACKED: Brooklyn, N. Y., March 25-30.

SIS HOPKINS: Baltimore, Md., March 18-23, Cleveland, O., 25-30, Detroit, Mich., April 1-6.

SKINNER, OTIS: Iowa City, Ia., March 19, Iowa Falls 20, Fort Dodge 21, Albert Lea, Minn., 22, Dubuque 23, Des Moines 25, Lincoln, Neb., 26, St. Joseph, Mo., 27, Kansas City 28-30.

SOTHERN, E. H. (Daniel Frohman, mgr.): Philadelphia, Pa., March 18-23.

SPOONER STOCK (Edna May and Cecil): Brooklyn, N. Y., Feb. 11—indefinite.

STEVENS STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.

SULLY, DANIEL: Seattle, Wash., March 25-27, Portland, Ore., 28-30, Boise City, Ida., April 8.

SUPERBA (Hanlon's): Philadelphia, Pa., March 18-23, Buffalo, N. Y., 25-30, Toronto, Can., April 6.

TENNESSEE'S PARDNER (Arthur C. Aiston, prop. and mgr.): Reading, Pa., March 19, 20, Pottsville 21, Hazelton 22, Lansford 23, Bridgeport, Conn., 25, Torrington 26, Winsted 27, New Haven 28-30, Waterbury April 1-3, Hartford 4-6.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.

THE AMERICAN GIRL: Fairmount, W. Va., March 19, Grafton 20.

THE BLACK DIAMOND EXPRESS: Salem, O., March 20, Leetonia 21, Lisbon 22, East Palestine 23.

THE BOWERY AFTER DARK: Springfield, Mass., March 19.

THE CHRISTIAN (Eastern; Lansing, Mich., March 19, Jackson 20, Adrian 21, Ann Arbor 22, Flint 23, Port Huron 25, Bay City 26, Pontiac 27, Defiance, O., 28, Findlay 29, Sandusky 30.

THE CHRISTIAN (Western; Liebler and Co.; John M. Hickey, mgr.): Sioux Falls, S. D., March 19, Sioux City, Ia., 20, Omaha, Neb., 21-23, St. Joseph, Mo., 25, Des Moines, Ia., 26, 27, Cedar Rapids 28, Burlington 29, Keokuk 30, Canton, Ill., April 1, Streator 2, Sterling 3, Aurora 4, Joliet 5.

THE COLUMBIA STOCK (Bonelli and Stahl; W. S. Butterfield, mgr.): Columbus, O., March 25—indefinite.

THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): New York March 18-23, Brooklyn 25-30, Baltimore April 1-6.

THE COUNTY FAIR (Nell Burgess): Fargo, N. D., March 19, Winnipeg, Man., 20, Grand Forks, N. D., 21.

THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): New York city March 18-23.

THE DAIRY FARM (Western; Jas. H. Wallick, mgr.): Milwaukee, Wis., March 17-23, Minneapolis, Minn., 24-30, St. Paul 21-April 6.

THE DEVIL'S AUCTION (Charles H. Yale, mgr.): Montgomery, Ala., March 19, Columbus, Ga., 20, Macon 21, Jacksonville, Fla., 22, Brunswick, Ga., 23, Savannah 25, Charleston, S. C., 26, Augusta, Ga., 27, Athens 28, Atlanta 29, Birmingham, Ala., 30, Chattanooga, Tenn., April 1, Knoxville 2, Roanoke, Va., 3, Lynchburg 4, Richmond 5, Newport News 6.

THE DOCTOR'S WARM RECEPTION (Gus Benard, mgr.): Marion, Ind., March 19, Muncie 20, Logansport 21, Wabash 22, Huntington 23.

THE FAST MAIL (Carter's, Edmund Manley, mgr.): Sheffield, Ala., March 19, Decatur 20, Columbia, Tenn., 21, Bowling Green 22, Hopkinsville 23, Clarksville 25, Paris 26, Union City 27, Owensboro, Ky., 29, Henderson 30.

THE FLAMING ARROW (Go-Won-Go Mohawk): St. Louis, Mo., March 17-23, Chicago, Ill., 24-April 14.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Greensburg, Pa., March 19, Washington 20, Wheeling, W. Va., 21-23.

THE GIRL FROM MAXIM'S: Boston, Mass., March 18-23.

THE GREAT WHITE DIAMOND: St. Louis, Mo., March 18-23.

THE GREATEST THING IN THE WORLD (Liebler and Co., mgrs.): Boston, Mass., March 18-30.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Marquette, Mich., March 19, Escanaba 20, Menominee 21.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Portland, Me., March 19, 20, Haverhill, Mass., 21, Lowell 22, 23, Philadelphia, Pa., 25-30.

THE HONEST BLACKSMITH (Robert Fitzsimmons): Detroit, Mich., March 17-23, Cincinnati, O., 24-30, Philadelphia, Pa., April 1-6.

THE KNOBS O' TENNESSEE (Jas. A. Browne, mgr.): Hutchinson, Kan., March 19, Wichita 21, Winfield 22.

THE LASH OF A WHIP (Chas. Frohman, mgr.): New York city Feb. 25—indefinite.

THE MAN FROM MEXICO (Broadhurst Bros.; Ed R. Salter, mgr.): Camden, N. J., March 18-20, Atlantic City 21, Lewistown 22, Altoona, Pa., 23, East Liverpool, O., 26, Beaver Falls, Pa., 27, Sharon 28, Warren, O., 29, Youngstown 30.

THE MAN FROM MEXICO (Walter E. Perkins; A. O. Wheeler, mgr.): Camden, N. J., March 18-20, Altoona, Pa., 23.

THE MAN FROM THE WEST (James J. Jeffries): Chicago, Ill., March 18-23.

THE MILK WHITE FLAG (Dunne and Ryley, mgrs): Aurora, Ill., March 19, Joliet 20, Streator 21, Ottawa 22, Moline 23.

THE MISSOURI GIRL (Fred Raymond, mgr.): Bethlehem, Pa., March 19, Olyphant 20, Lehighton 21, Washington 22, Stroudsburg, Pa., 23, Susquehanna 25, Walton, N. Y., 26, Norwich 27.

THE NEW DOMINION (Clay Clement; J. C. Logan, mgr.): Syracuse, N. Y., March 18-20, Binghamton 21-23.

THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): New Haven, Conn., March 18-20, Woonsocket, R. I., 23, Providence 25-30, Boston, Mass., April 1-16.

THE OLD HOMESTEAD (Frank Thompson and W. T. Kilpatrick, mgrs.): Poughkeepsie, N. Y., March 19, Troy 20, Albany 21, Saratoga 22, Amsterdam 23, Schenectady 25, Gloversville 26, Utica 27, Syracuse 28, Rochester 29, 30, Lockport April 1, Niagara Falls 2, Erie, Pa., 3, Meadville 4, Youngstown 5, Mansfield 6.

THE POWER BEHIND THE THRONE: Logansport, Md., March 19, La Fayette 20, Frankfort 21, Kokomo 22, Marion 23, Delphos, O., 26.

THE PRICE OF PEACE (Jacob Litt, mgr.): New York city March 18—indefinite.

THE PRISONER OF ZENDA (Munro and Sage): Butte, Mont., March 17-19.

THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Worcester, Mass., March 19, Palmer 20, Woonsocket, R. I., 21, Portsmouth, N. H., 22, Biddeford, Me., 23, Portland 25, 26.

THE ROYAL BOX (E. L. Bloom, mgr.): Ann Arbor, Mich., March 21.

THE SIGN OF THE CROSS (Tom Pitt, mgr.): Mobile, Ala., March 18, 19, Birmingham 20, 21, Atlanta, Ga., 22, 23, Norfolk, Va., 25-27, Richmond 28-30, Washington, D. C., April 1-6.

THE SILVER KING (Carl A. Haswin): Brooklyn, N. Y., March 18-23.

THE SORROWS OF SATAN (Western): Kansas City, Mo., March 18-24.

THE SOUTH BEFORE THE WAR: Derby, Conn., March 18, Canaan 19, Greenville 20, Stamford 21, Danbury 22, So. Norwalk 23.

THE SPAN OF LIFE (Lewis Donazetta, mgr.): Cheboygan, Wis., March 19, Oshkosh 20, Appleton 21, Green Bay 22, Marinette 23, Escanaba, Mich., 25, Ishpeming 26, Calumet 27, Houghton 28, Marquette 29, Sault Sainte Marie 30, Cheboygan April 1, Petoskey 2, Traverse City 3, Saginaw 4, Bay City 5, Pontiac 6.

THE SPORTING DUCHESS: Worcester, Mass., March 18-23.

THE STILL ALARM (Harry Lacy): Toronto, Can., March 18-23, Milwaukee, Wis., 25-30, St. Louis, Mo., April 1-6.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgrs.): Dayton, O., March 19, Toronto 21, Steubenville 22, Bellaire 23, Uniontown, Pa., 25, Cumberland 26, Martinsburg, W. Va., 27, Frederick, Md., 28, Wilmington, Del., 30.

THE TELEPHONE GIRL: San Francisco, Cal., March 11-23, Los Angeles 25, Portland, Ore., April 7.

THE TIDE OF LIFE (E. N. McDowell, mgr.): New York city March 18-23, Troy, N. Y., 25-27, Scranton, Pa., 28-30, Jersey City, N. J., April 1-6.

THE VILLAGE PARSON (W. E. Nankeville, prop.; Harry Earl, mgr.): Seattle, Wash., March 17-23.

THE VILLAGE POSTMASTER (Eastern; J. Wesley Rosenquest, mgr.): East St. Louis, Mo., March 24, Lincoln 25, Peoria, Ill., 26, Decatur 27, Springfield 28, Logansport, Ind., 29, Fort Wayne 30.

THROUGH THE BREAKERS: Philadelphia, Pa., March 18-23, Baltimore, Md., 25-30.

TO HAVE AND TO HOLD (Chas. Frohman, mgr.): New York city March 4—indefinite.

TOO RICH TO MARRY (Levy Bros., mgrs.): Rushville, Ind., March 19, New Castle 20, Alexandria 21.

TOWN TOPICS (Wm. H. Mack and Harry Harding, mgrs.): Carthage, Ia., March 19.

TREASURE ISLAND (Elmer E. Vance, mgr.): Chicago, Ill., March 17-23, Grand Rapids 24-27, Chicago 31-April 6.

TWO LITTLE VAGRANTS (Ellis C. White, mgr.): Burlington, Ia., March 19, Ottumwa 20, Des Moines 21-23, St. Joseph, Mo., 24, 25, Atchison, Kan., 26, Leavenworth 27, Topeka 28, Ottawa 29, Pittsburg 30, Joplin, Mo., 31.

UNCLE HEZ (Frank Adams): Kinston, N. C., March 23, Newberne 25.

UNCLE JOSH SPRUCEBY: Pueblo, Col., March 18, Colorado Springs 19, Leadville 20, Aspen 21, Salida 22, Canyon City 23.

UNCLE TOM'S CABIN (W. A. Brady, mgr.): New York city March 4—indefinite.

UNCLE TOM'S CABIN (Stetson's; Eastern): Camden, N. Y., March 19, Oswego 20, Syracuse 21-23, Fulton 25, Baldwinsville 26, Cortland 27, Binghamton 28, Geneva 29, Auburn 30, Weedsport April 1, Clyde 2, Lyons 3, Rochester 4-6.

UNCLE TOM'S CABIN (Stetson's; Western): Sandusky, O., March 20, Fremont 21, Springfield 22, Hamilton 23, Cincinnati 24-30, Toledo April 1.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin): Baltimore, Md., March 18-23.

UNDER THE RED ROBE (Paul Gilmore): Grand Rapids, Mich., March 18-23.

UNDER TWO FLAGS (Blanche Bates): New York city Jan. 28—indefinite.

UNLEAVENED BREAD: Washington, D. C., March 18-23.

VALENTINE STOCK: Ottawa, Ont., March 11-April 6.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

WALTERS, JULE (Side Tracked): Junction City, Kan., March 19, Salina 20, McPherson 21, Hutchinson 22, Emporia 23, Topeka 25, Lexington, Mo., 26, Carrolton 27, Kirksville 28, Bushnell, Ill., 30, Pekin 31, Hinkley April 1, Marengo 2, Beloit, Wis., 3, Edgerton 4, Baraboo 5, Madison 6.

WARD, FREDERICK (Clarence M. Brune, mgr.): Flint, Mich., March 19, Ft. Huron 20, Chatham, Can., 21, St. Thomas 22, London 23, Stratford 25, Berlin 26, Guelph 27, Galt 28, Brantford 29, Hamilton 30.

'WAY DOWN EAST (Eastern; W. A. Brady, mgr.): Portsmouth, N. H., March 19, Lynn, Mass., 21-23.

WHEN WE WERE TWENTY-ONE: Waltham, Mass., March 19, Leominster 20, Taunton 21, Salem 22, 23, Lawrence 25, Lowell 26, Portland 27, 28, Gloucester 29, Lynn 30.

WHEN WE WERE TWENTY-ONE (Southern): Detroit, Mich., March 17-23.

WHITESIDE, WALKER (Shipman Bros., mgrs.): Danville, Va., March 19, Roanoke 20, Bristol, Tenn., 21, Knoxville 22, Chattanooga 23, Atlanta, Ga., 25, 26, Athens 27, Columbia, S. C., 28.

WHO IS WHO (C. W. Stair, mgr.): Toledo, O., March 17-20, Defiance 21, Kendallville, Ind., 22, South Bend 23, Hammond 24.

WHERE IS COBB (Western; Elmer Walters, mgr.): Battle Creek, Mich., March 21.

WILLARD, E. S.: Cincinnati, O., March 18-23.

WILLS BROTHERS: Elmira, N. Y., March 21-23, Scranton, Pa., 25-27, Pittston 28-30.

WILSON, AL. H. (Yale and Ellis, props.): Dallas, Tex., March 19, Ft. Worth 20, Sherman 21, Texarkana 23, Hot Springs 25, Little Rock 26, Memphis 27, Cairo, Ill., 28, Mattoon 29, Danville 30, Chicago 31-April 6.

REPERTOIRE COMPANIES.

ABBOTT'S STOCK (E. H. Craig, mgr.): Hicksville, O., March 18-25.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Feb. 18—indefinite.

AUBREY STOCK (Eastern; Mittenthal Bros.): Newport, R. I., March 18-23, Worcester, Mass., 25-30, Lynn April 1-6.

AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): Leavenworth, Kan., March 18-23, Lincoln, Neb., 25-30, St. Joseph, Mo., April 1-6.

BALDWIN-MELVILLE: Ft. Worth, Tex., March 18, 19, Dallas 20-23.

BENNETT-MOULTON (S; George K. Robinson, mgr.): Glens Falls, N. Y., March 18-23, Binghamton April 8-13.

BENNETT-MOULTON (R; Earl Burgess, mgr.): McKeesport, Pa., March 18-23, Erie 25-30, Oswego, N. Y., April 8-15.

BENNETT-MOULTON (O; E. K. Moulton, mgr.): Troy, N. Y., March 18-23, Cohoes 25-30, Haverhill, Mass., April 15-20.

BEVERLEY, DAISY (Jos. Girard, mgr.): Lyons, Kan., March 18-23.

BOSTON COMEDY (H. Price Webber, mgr.): Dover, Me., March 19-21, Guilford 22, 23.

BURRILL COMEDY: Fredonia, N. Y., March 18-23, Bradford, Pa., 25-30, Olean April 1-6.

CARLETON-CAMPBELL COMEDIANS: Fergus, Can., March 18-20.

CARLTON, EFFIE (F. Walter McIntosh, mgr.): Augusta, Me., March 18-24, Bangor 25-30.

CARNER STOCK (Harry L. Webb, mgr.): Wellsville, N. Y., March 18-23, Niagara Falls 25-30, Fredonia April 1-8.

CARROLL COMEDY: Tarentum, Pa., March 18-23.

CHASE-LISTER (Northern; H. H. Fisher, mgr.): Parsons, Kan., March 18-23.

CHASE-LISTER (Southern; Glenn F. Chase, mgr.): Quincy, Ill., March 18-23.

CHESTER, ALMA (Alma Chester, mgr.): Lebanon, Pa., March 18-23, Lancaster 25-30.

CHOATE, HARRY: Maquon, Ill., March 25-30.

COLUMBIA STOCK (Ed C. Sewart, mgr.): Girard, Ill., March 18-23, Athens 25-30, Illiopolis April 1-6.

COLUMBIAN DRAMATIC (De Lacour and Fields, mgrs.): Clayton, Ill., March 18-23.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Honesdale, Pa., March 18-20, Port Jervis, N. Y., 20-23, Deckertown, N. J., 25-27, Newton 28-30.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Schenectady, N. Y., March 18-23, Albany 25-30, Binghamton April 1-6.

CRESCENT STOCK: Birmingham, Ala., March 18-23.

CURTISS COMEDY: Columbus, Tex., March 18-23, La Grange 25-30.

DALRYMPLE COMEDY: Edwardsville, Ill., March 18-23, Greenville 25-30.

DAVIDSON, FRANK S.: North East, Md., March 18-20.

DAVIDSON STOCK: Bay City, Mich., March 18-23, Saginaw 24-30, Jackson April 1-16.

DE NOIE, VERA (Chas. Rosencrans, mgr.): Pittston, Pa., March 18-23.

DE TOURNEY, MME. (Ed G. Hinebaugh, mgr.): Sioux Falls, S. D., March 22, 23.

DE VONDE, CHESTER (C. L. Walters, mgr.): Meriden, Conn., March 18-23, Elizabeth 25-30.

DORMOND-FULLER: Key West, Fla.—indefinite.

ELDON COMEDIANS (G. Harris Eldon, mgr.): Bloomington, Ind., March 18-23, Washington 25-31, Linton April 1-6.

ELROY STOCK: Worcester, Mass., March 18-23, Northampton 25-30.

ERWOOD STOCK (R. J. Erwood, mgr.): Gallipolis, O., March 18-23, Barnesville 25-30, Zanesville April 1-6.

EVANS AND WARD STOCK: Easton, Pa., March 18-20.

EWING-TAYLOR (Albert Taylor, mgr.): Texarkana, Tex., March 18-23, Shreveport, La., 25-30, Little Rock, Ark., April 1-6.

FARLEY, SADIE (R. C. Rabitte, mgr.): Winona, Ga., March 18-20, Granada 21-23, Water Valley 25-30, Holly Springs April 1-6.

FENBERG STOCK: Hamilton, Can., March 18-24.

FERRIS COMEDIANS (Dick Ferris, prop.; Chas. A. White, mgr.): Springfield, Ill., March 18-23, Evansville, Ind., 25-30, Muncie April 1-6.

FOUNTAIN, MARIE: Duncan, I. T., March 18-23.

GOODWIN-WINTER (Jack Goodwin, mgr.): Belle Vernon, Pa., March 18-24.

GORMAND AND FORD STOCK: Tilton, N. H., March 18-23.

GRANDE, MABEL (W. E. Webb, mgr.): Rumford Falls, Me., March 18-20.

HALL, DON C.: Elkton, S. D., March 18, 19, Brookings 20, 21, Volga 22, 23, Arlington 25, 26, Lake Preston 27, 28, Desmet 29, 30, Huron April 1, 2, Miller 3, 4, Blunt 5, 6.

HARPER AND DETRICK: Red Wing, Minn., March 18-20.

HAYWARD, GRACE (Dick Ferris, prop. and mgr.): Terre Haute, Ind., March 18-23, South Bend 25-30, Dubuque April 1-6.

HILLMANS, THE: Du Bois, Pa., March 18-23, Kittanning 25-30, Bath April 1-6.

HIMMELEIN'S IDEALS: North Adams, Mass., March 18-23, Amsterdam, N. Y., 25-30, Albany April 2-6.

HIMMELEIN'S IMPERIAL STOCK: Oil City, Pa., March 18-23, Akron, O., 25-30.

HINES' COMEDIANS: Pella, Ia., March 18-23, Des Moines 25-30.

HOEFFLER, JACK, STOCK: Johnstown, Pa., March 18-23, McKeesport 25-30, Pittsburg April 1-6.

HOWARD, LORIN J.: Las Vegas, N. M., March 25.

HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Lawrence, Mass., March 18-23, Brockton 25-30, Nashua, N. H., April 1-6.

IMPERIAL STOCK: St. Louis, Mo., Feb. 1—indefinite.

JERSEY STOCK: Horton, Kan., March 18-21, Topeka 22, 23, Wichita 25-April 2.

JUSTICE (Broadhurst Bros., mgrs.): Buffalo, N. Y., March 18-23.

KELCEY-SHANNON (Bruce Edwards, mgr.): Pittsburg, Pa., March 18-23, Buffalo, N. Y., 25-30.

KEMBLE-SINCLAIR (Chas. Sinclair, mgr.): Warren, O., March 18-23.

KEYSTONE DRAMATIC (McGill and Shipman): Wilkes-Barre, Pa., March 18-23, Williamsport 25-30.

KING DRAMATIC (Kirk Brown; N. Appell, mgr.): New Castle, Pa., March 18-23, Johnstown 25-30, Youngstown, O., April 1-3, Newark 4-6.

KING DRAMATIC (Lawrence Grattan; N. Appell, mgr.): Worcester, Mass., March 18-23, Concord, N. H., 25-30, Lawrence, Mass., April 1-6.

KINGSLEY-RUSSELL: Mattoon, Ill., March 18-23.

KLARK-SCOVILLE (H. B. Klark, mgr.): Clinton, Mass., March 18-23, Woburn 25-30.

KLARK-SCOVILLE (Nep Scoville, mgr.): Hudson, N. Y., March 18-23, Westfield, Mass., 25-30.

KLIMT-HEARN (Fred Walton, mgr.): Sistersville, W. Va., March 18-23.

LA PORTE COMEDY (S. M. La Porte, mgr.): Ashtabula, O., March 18-23.

LESLIE, OLIVER: San Francisco, Cal., Feb. 1—indefinite.

LYONS, LILIAN, STOCK (Frank J. Dean, mgr.): Armada, Mich., March 18-23.

MACAULEY AND PATTON: New London, Conn., March 18-23, Yonkers, N. Y., 25-30, Bridgeton, N. J., April 1-6.

McAULIFFE, JERE, STOCK (Harry Katzes, mgr.): Fall River, Mass., March 18-23.

McHENRY, NELLIE: Milwaukee, Wis., March 18-[illegible]

MARKS BROS. (No. 1; Tom Marks, mgr.): Kingston, Can., March 18-23, Napanee 25-27, Belleville 28-30.

MORETON, BAKER: Winona, Miss., March 18-20, Grenada 21-23.

MOREY STOCK (Le Comte and Flesher, mgrs.): Fayette, Mo., March 18-23, Paris 25-30, Hannibal April 1-6.

MORRISON, COMEDY: Derby, Conn., March 18-20, Bridgeport 21-23, Lowell, Mass., 25-30.

MYERS, IRENE (Will H. Myers, mgr.): Camden, N. J., March 18-23, Elizabeth 25-30, Plainfield April 1-6.

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The Greatest Scenic Melodramatic Production of the 20th Century.

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OLYMPIC STOCK (Spedding and Clarke): Syracuse, N. Y., March 18-23.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Albany, N. Y., March 18-23; Poughkeepsie 25-30; Schenectady April 2-6.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Chester, Pa., March 18-23; Reading 25-30; Wilmington, Del., April 1-6.
PIKE'S STOCK: New Bedford, Mass., March 18-23, Holyoke 25-30, Stamford, Conn., April 2-6.
PRICE ARLINGTON (Wm. N. Smith, mgr.): Stuttgart, Ark., March 18-20, Newport 21-23.
ROWE KING STOCK: Plymouth, Mass., March 18-23, Taunton 25-30.
RUBLE THEATRE (C. S. Ruble, mgr.): Abilene, Tex., March 18-23, Colorado 25-30, Big Springs April 1-3, Pecos 4-6.
RYAN, DANIEL R. (W. S. Bates, mgr.): Augusta, Me., March 18-24, Portland 25-30, Haverhill, Mass., April 1-6.
SAWTELLE, JESSIE (T. Al Sawtelle, mgr.): York, Pa., March 18-23, Lebanon 25-30.
SCHILLER STOCK (E. A. Schiller, mgr.): Cumberland, Md., March 18-23.
SHANNON, HARRY: Ludington, Mich., March 11-23.
SOUTHERN STOCK (L. Hill, mgr.): Mobile, Ala., March 18-23, Pensacola, Fla., 25-30, Montgomery, Ala., April 1-6.
SPOONER DRAMATIC (F. E. and Allie W. Dick Harrison, mgrs.): Haverstraw, N. Y., March 18-23.
STANDARD STOCK: Michigan City, Ind., March 21-23.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Feb. 25-indefinite.
TITUS AND ALCOTT COMEDY (Edward R. Titus, mgr.): Easton, Pa., March 18-20, Harrington, Del., 21-23, Salem, N. J., 25-30.
TUCKER, ETHEL (M. Smith, mgr.): Ft. Smith, Ark., March 18-23, Oklahoma City, Okla., 25-30.
TUTTLE, CLARE: Lorain, O., March 18-23.
WAITE'S COMEDY (R. B. Simmon, mgr.): Paterson, N. J., March 18-23, Orange 25-30.
WALTER, LESTER, STOCK (C. Lester Walter, mgr.): Carbondale, Pa., March 18-23, Middletown 25-30.
WILLIAMS STOCK (M. R. Williams, mgr.): Saugerties, N. Y., March 18-20, Philmont 21-23.
WILSON, GEO. W.: Brockton, Mass., March 18-23, New Bedford 25-30.
YOUNG, MELVILLE: Augusta, Ga., March 18-23, Columbia 25-30.
STUTZ, J. C.: Sault Salute Marie, Mich., March 14-21.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (W. Park, mgr.): Boston, Mass., March 11-23.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Elkhart, Ind., March 19, Fort Wayne 20, Toledo, O., 21-23, Detroit, Mich., 24-30, Cleveland, O., April 1-6.
BOSTONIANS, THE: Watertown, N. Y., March 19, Utica 20, Johnstown 21, Gloversville 22, Albany 23.
BOSTON LYRIC OPERA (Col. W. H. Thompson, mgr.): Minneapolis, Minn., March 17-24, Duluth 25-April 4.
CASTLE SQUARE: Chicago, Ill., Sept. 17-indefinite.
CASTLE SQUARE: St. Louis, Mo., Nov. 19-indefinite.
COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): New Castle, Pa., March 18-23.
DANIELS, FRANK (Kirk La Shelle, mgr.): Detroit, Mich., March 18-20, Toledo, O., 21, Mansfield 22, Akron 23, Canton 25, Zanesville 26, Newark 27, Chillicothe 28, Parkersburg, W. Va., 29, Marietta, O., 30.
DE ANGELIS, JEFFERSON: Lowell, Mass., March 21, Portland, Me., 22, Worcester, Mass., 25, Springfield 26, New Britain, Conn., 27, Middletown 28, Waterbury 29, New Haven 30, Philadelphia, Pa., April 1-13.
DEWEY EXTRAVAGANZA: Philadelphia, Pa., March 18-23.
FLORODORA (John C. Fisher, mgr.): New York city Nov. 12-indefinite.
FOXY QUILLER (Klaw and Erlanger, mgrs.): Chicago, Ill., March 11-indefinite.
GRAU, MAURICE, GRAND: New York city Dec. 18-indefinite.
GRAU, JULES, OPERA: Denver, Col., March 17-23, Cripple Creek 24, Leadville 25, Colorado Springs 26, 27, Pueblo 28-30.
HERALD SQUARE OPERA (Nelson and Kintzing, props.): Lancaster, S. C., March 19, Chester 20, Union 21, Gaffney 22, Shelby N. C. 25, Hickory 27, Statesville 28, Salisbury 29, Concord 30.
MY LADY (A. H. Chamberlyn, mgr.): New York city Feb. 11-indefinite.
NIELSEN, ALICE (Frank L. Perley, mgr.): Philadelphia, Pa., March 11-30.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Portland, Me., April 1-6.
SAN TOY: New York city March 4-indefinite.
SEMBRICH OPERA: San Francisco, Cal., March 18-30.
SILVA MARGUERITA OPERA (Princess Chic): Waco, Tex., March 19, San Antonio 20, Austin 21, Houston 22, 23, New Orleans, La., 25-30, Pensacola, Fla., April 1, Mobile, Ala., 2, Montgomery 3, Birmingham 4, Atlanta, Ga., 5, 6.
THE BELLE OF NEW YORK: Jamestown, N. Y., March 19, Rochester 20, Geneva 21, Auburn 22, Syracuse 23, Utica 25, Binghamton 26, Ithaca 27, Elmira 28, Wilkes Barre, Pa., 29, Scranton 30, Montreal, Can., April 1-6.
THE BURGOMASTER (Eastern): Boston, Mass., Feb. 25-indefinite.
THE BURGOMASTER (Western): New Orleans, La., March 17-23.
THE GIRL FROM UP THERE (Edna May; Chas. Frohman, mgr.): New York city Jan. 7-indefinite.
THE ROUNDERS: Milwaukee, Wis., March 18-20.
WILBER OPERA (Maud Daniels, mgr.): Waterbury, Conn., March 18-23, Hartford 25-30.
WILSON, FRANCIS (Ariel Barney, mgr.): Pontiac, Ill., March 22.

VARIETY.

AMERICAN BEAUTIES: Brooklyn, N. Y., March 18-23.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Chicago, Ill., March 17-23.
BON TON BURLESQUERS: New York March 18-20.
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Albany, N. Y., March 18-20, Troy 21-23.
CITY CLUB (Miaco's): Pittsburg, Pa., March 18-23.
CITY SPORTS (Phil Sheridan, mgr.): Gloucester, Mass., March 19, 20, Springfield 21-23.
CRACKER JACKS (Robert Manchester, mgr.): New York city March 18-23, Philadelphia, Pa., 25-April 6.
DAINTY PAREE (Jos. H. Barnes, mgr.): Mt. Vernon, N. Y., March 19, New Britain, Conn., 21, 22, Middletown 23.
FADS AND FOLLIES: Detroit, Mich., March 18-23.
GAY MASQUERADERS (Fred J. Huber, mgr.): Toledo, O., March 17-23, Milwaukee, Wis., 24-30.
GAY NEW YORKERS: Goshen, N. Y., March 19, Elizabethport 20.
HIGH ROLLERS (A. H. Woodhull, mgr.): Cincinnati, O., March 18-23.
HILL, FANNY, VAUDEVILLE: Mt. Vernon, Mo., March 25, Aurora 26, Webb City 28, Osawatomie, Kan., 30, Galena April 3, Coffeyville 4, Blackwell, O. T., 5, Enid 6.
HOWARD-MAY, BURLESQUE: Albany, N. Y., March 18-23.
HYDE'S COMEDIANS: Cleveland, O., March 18-23.
IMPERIAL BURLESQUERS: Boston, Mass., March 18-23.
JACK'S, SAM T., BURLESQUERS: Philadelphia, Pa., March 18-23, New York city 25-30.
JOLLY GRASS WIDOWS: St. Paul, Minn., March 18-23.
MAJESTIC'S (Fred Irwin, mgr.): Philadelphia, Pa., March 18-23.
MERRY MAIDENS: Philadelphia, Pa., March 18-23.
MISS NEW YORK (Jos. Oppenheimer, mgr.): Baltimore, Md., March 18-23.
NEW YORK GIRLS: Jersey City, N. J., March 18-23.
NEW YORK STARS (Jack Blake, mgr.): Milwaukee, Wis., March 17-23, Minneapolis, Minn., 24-30, St. Paul 31-April 6.
REEVES, AL.: Paterson, N. J., March 18-23.
REILLY AND WOODS (Frank D. Bryan, mgr.): Newark, N. J., March 18-23.
RENTZ SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., March 18-23.
RICE AND BARTON GAIETY: New York city March 18-23, Providence, R. I., 25-30, Boston, Mass., April 1-6.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): Grand Rapids, Mich., March 18-23, Chicago, Ill., 24-30, Milwaukee, Wis., 31-April 5.
TAMMANY TIGERS: Milwaukee, Wis., March 18-22.
TROCADERO BURLESQUERS (Waldron and Bryant, mgrs.): New York city March 18-23.
TROPIANS (T. W. Dinkins): Albany, N. Y., March 18-20, Troy 21-23, Brooklyn 25-30.
VAGABOND BURLESQUERS (T. W. Dinkins, mgr.): New York city March 11-April 6.
WINE, WOMEN AND SONG (M. M. Theis, mgr.): Washington, D. C., March 18-23.

MINSTRELS.

BEACH AND BOWERS': Beaver Falls, Wis., March 19, Wampun 20, Berlin 21, Ripon 22, Oshkosh 23, Kenosha 24, Menasha 25, Appleton 26, Green Bay 27, Marinette 28, Menominee, Mich., 29, Iron Mountain 30, Escanaba April 1, Ishpeming 2, Marquette 3, Houghton 4, Calumet 5, 6.
FIELD, AL. G. (Western): Chas. H. Armitage, mgr.): Seattle, Wash., March 17-19, Victoria, B. C., 20, Vancouver 21, New Whatcom, Wash., 22, Tacoma 23, Everett 24, Portland, Ore., 25-30.
GORTON'S (C. A. Pearl, mgr.): Norfolk, Va., March 21.
HAVERLY'S: Altoona, Pa., March 22.
NASHVILLE STUDENTS (Eastern): Rusco and Holland, mgrs.): Bloomfield, Ind., March 19, Washington 20, Evansville 21, Henderson, Ky., 22, Morganfield 23, Marion 25, Princeton 26, Mayfield 27, Dyersburg, Tenn., 28, Union City 29, Jackson 30.
PRIMROSE AND DOCKSTADER'S: New Britain, Conn., March 19, Hartford 20, Providence, R. I., 21, 22, Boston, Mass., 25-30.
RICHARDS AND PRINGLE'S GEORGIA MINSTRELS (Rusco and Holland, mgrs.): Livingston, Mont., March 19, Big Timber 20, Billings 21, Miles City 22, Glendive 23, Dickinson, N. D., 25, Mandan 26, Bismarck 27, Jamestown 28, Valley City 29, Cassel ton 30.
RUSCO AND HOLLAND'S: Grand Junction, Col., March 19, Provo, U., 20, Salt Lake City 21-23, Ogden 25, Park City 26, Evanston, Wyo., 27, Green River 28, Rock Springs 29, Laramie 30.
SCOTT'S: Norfolk, Va., March 19.
SUN'S, GUS: Hillsdale, Mich., March 21, Hudson 22, Tecumseh 23, Ypsilanti 25, Ann Arbor 26, Mt. Clemens 27, Port Huron 28, Pontiac 29, Howell 30, Charlotte April 1, Battle Creek 2, Lima 3, Belding 4, St. John 5, Mt. Pleasant 6.
VOGEL AND DEMINGS' (John W. Vogel's Mendelville, Pa., March 19, Franklin 20, Titusville 21, Johnsonburg 22, Bradford 23, Du Bois 25, Punxsutawney 26, Curwensville 27, Clearfield 28, Phillipsburg 29, Bellefonte 30.
WEST'S (Sanford H. Bigsby): Minneapolis, Minn., March 17-23, Milwaukee 24-30.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: Vienna, Austria, Dec. 24-indefinite.
CANADIAN BURLEE SINGERS: Brockville, Can., March 19, Smith Falls 20, Perth 21, Ottawa 22.
CARPENTER, PROF.: Boston, Mass., March 11-April 7.
ELLIS', THE (Hypnotists): Joplin, Mo., March 18-23.
HART (Hypnotist): Concord, Ky., March 20-23, Lexington 27-30, Winston April 3-6.
HUBERMANN, (Pianist and German, mgrs.): Hornellsville, N. Y., March 19, Elmira 20, Ithaca 21, Rome 22, Utica 23, Syracuse 26, 27, Rochester 28-30, Chicago, Ill., 31-April 13.
HOWE VIENNA ORCHESTRA: Brockton, Mass., March 18-23.
ISHAM'S OCTOROONS (W. H. Isham, mgr.): Memphis, Tenn., March 18-23.
KELLAR (Magicians' Supreme), Pa., March 19, Bethlehem 20, Allentown 21, Pottsville 22, Reading 23, Newark, O., 25-30, Cincinnati April 1-6.
KETTEL'S EYNO, T. P. J. Peace, mgr.): Cohoes, N. Y., March 18-Schenectady 20.
KNOWLES, THE (Hypnotists): F. F. Knowles, mgr.): Wynne, Ark., March 18-23, Jonesboro 25-27, Newport 28-30, Fort Worth, Tex., April 1-6.
LOWANDE, TONY: West Indies.
MAGO: Williamsport, Pa., March 19, Pottsville 20, Philadelphia 21-27, Camden, N. J., 28, Gettysburg, Pa., 29, Middletown 25, Lockhaven 26, Altoona 27, Renovo 28, Emporium 29, New London 30.
MOVING PICTURES (J. E. Dibbles): Greenfield, Mass., March 18, 19, Turner's Falls 20, 21, Westfield 22-24.
PERRY, FRANK T.: East Nation, Ia., March 18-23, Oxford Junction 25-30.
PUBILLONES CIRCUS: Havana, Cuba, March 11-indefinite.
SANTANELLI (Arthur C. Thomas, mgr.): Sodus, N. Y., March 18-23.
SLAVONIA (Walter C. Mack, mgr.): Taunton, Pa., March 18-23.
SOUSA'S BAND: Louisville, Ky., March 19, Cincinnati, O., 20, Fort Wayne, Ind., 21, Grand Rapids, Mich., 22, Ann Arbor 23, Detroit 24, Buffalo 25, Cleveland 27, Rochester 28, Baltimore 29, Philadelphia 30, New York 31-April 6.
[illegible] (A. J. Mo[illegible], mgr.): Hamilton, Ont., March 18-23, Guelph 25-30.
TRUNZO'S VENEZUELAN CIRCUS: Cuba.
WOODWARD HARRY E.: Reading, N. Y., March 18, 19, Wales 20, 21, Alden 22, 23, Champlain 25, 26.

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CHICAGO NEWS

O'Neill's Big Business. Names.

(Special to The Mirror.)

CHICAGO, March 18.

James A. Herne is the only newcomer at the leading downtown theatres this week, as James O'Neill, John Hare, and Jerome Sykes remain with us. Mr. O'Neill's business continues phenomenal in Monte Cristo at McVicker's and the St. Patrick's night house broke all records, the good old name of O'Neill being a powerful magnet. Two of the Ringling Brothers, whose circus will open at the Coliseum here in April, enjoyed the good old melodrama, the other night with Kerry Meagher and "Doc" Freeman. Mr. O'Neill will remain until April 2, when Anna Held follows for two weeks in Papa's Wife, after which we are to have The Christian, with E. J. Morgan as John Storm. Then comes the big English melodrama, The Price of Peace, and we are glad to know that Will Lackaye has been engaged and is booked for a Chicago Summer.

Mr. Herne is always a welcome visitor, and after a week's rest at West Baden, Ind., where he won a prize for throwing the hammer (a different sort of a hammer, by the way, than actors usually throw), he was welcomed by a large audience in Sag Harbor at the Grand Opera House. His engagement is for a fortnight.

At the Illinois Foxy Quiller will be followed next week by Hilda Spong in Lady Huntworth's Experiment.

Harry P. Keily, "the man with the low cut vest," composed a pretty song, called "Gathering the Shamrocks with Patsie," that was presented with the Sunday *Chronicle* yesterday. The old timers remember Harry as a balladist and the man in ministrelsy, who always said: "I put an ad. in the paper for a boy this morning, he ought to be here by this time, and here he comes" (enter comedian, who raps on inside of door).

John Hare is meeting with great success at Powers' in The Gay Lord Quex, which will be continued two weeks longer, after which Annie Russell will be welcomed back by a loyal constituency. Mr. Hare will give A Pair of Spectacles at the Wednesday matinee March 20. Irene Van Brugh has won many admirers here.

W. G. Stewart, a former member of the Castle Square Opera company here, is renewing old acquaintances with Foxy Quiller at the Illinois.

Tom Maguire, of The Village Postmaster, mails me from Indianapolis a few soubrette names culled from an English paper—Daisy Meadows (for the rural dramas), Stout and Porter (ought to be with Ten Nights in a Bar Room), Jessie Willow (weeping-emotional), Nettie Waite (resting).

At the Studebaker this evening The Wizard of the Nile followed The Bohemian Girl, with Joseph Sheehan as Thaddeus. Frank Moulan makes a big hit as the Wizard. On April 1 Louis Francis Browne takes charge of the Studebaker. Arthur Clarke will continue to manage the Castle Square forces here, though.

Nat Mann, Witmark's local manager, sends me the name of Constance Ice for the album. How would you like to be the iceman? Mr. Mann, by the way, says that the sale of popular songs has fallen off alarmingly in Kansas, because every popular song has thirty-eight bars.

A Trip to Chinatown followed Nellie McHenry in M'liss at the Great Northern. Harry Gilfoil, the whistler, plays Welland Strong.

David Conger, a clever young actor, who is a nephew of Minister Conger, of Peking, has made Chicago his home, and has joined the new stock company over at the Victoria, where he is "making good."

James J. Jeffries in A Man from the West, the well-known actor, followed Hearts of Oak at the Academy of Music yesterday—and Mr. Herne in the city, too.

Cornelius Gardiner, with Frank Daniels, sends me a story from New Orleans of a manager there who booked a company for Mardi Gras night, when all the people stay outside to see the parade. This manager not only prayed for rain, but he set off a lot of rain-making bombs. It didn't rain, however, but he said: "I did my duty. It was just hard luck."

Over at the Yiddish theatre this week they are doing Gismonda in Yiddish. (Melbourne MacDowell please write.)

The stock company at the Dearborn Theatre made a new departure yesterday, and gave a highly creditable performance of an entirely new play by a local author. It is called Greater Than King, and deals with Cromwell. James E. Wilson is the Cromwell.

Sousa and his band gave three enjoyable concerts at the Auditorium last Friday and Saturday, and "the March King" attracted great crowds.

Treasure Island followed Black Patti's Troubadours at the Alhambra yesterday. The underline is A Man from the West.

This week Mr. O'Neill's press agent calls Monte Cristo a "polychromatic pageant." Sounds like the red wagons.

There are the usual changes of bills this week at Hopkins', the Victoria, the Bijou and the Criterion.

Lew R. Parker of Knobs o' Tennessee, writes me from Logan, U., that in Pocatello, Ia., he met the advance agent of A Terrible Swede. His name is *Louis James*, and he told Parker that his company was playing three-night stands. Although they had but the one Swedish drama, they changed the title of it each night. A pictorial stand of Murray and Mack was decorated with A Terrible Swede streamer; also a twenty-four sheet stand of Vanity Fair, used with the same streamer; and last but not least, he said he had a trunkful of Knobs o' Tennessee paper. The soubrette of this versatile organization is Birdie Alleghanie, a merry little mountain maid.

They built another "beautiful new theatre" here one day last week, and the next day they tore it up.

Francis Jones, with A Wise Woman, sends me a theatrical clipping from a paper in Amsterdam, N. Y., which is a striking example of independent journalism. Right under the heading "Amusements" is the line: "Notice of coming attractions furnished by advance agents."

"Sing us a song of the mining camp, girl," roared Yuba Bill to M'liss last week at the Great Northern—and Miss McHenry handed [illegible] The Innocent Maid," by kind permission of the Rogers Brothers.

From way up in Vermont I have a "free show" programme from Gormand and Ford, a feature of which is the charming ingenue, Miss Jennie Busteed. It would go hard with her if the lender ever asked her to give him her E. Fred Wright is the electrician of this show, by the way, and while the admission is free, reserved seats sell for 5 cents and children for 5 cents. That's mighty cheap for children.

James V. Cooke writes me from Anderson, Ind., that he is managing the Grand Opera House there for Dickson and Mustard, and is "having more from them than 'Punch' Wheeler"—which I doubt very much. James also contributes to the soubrette album, offering Bulah Spray and Viola Seafoam. Tanks, James.

Amelia Bingham brings The Climbers to Powers' for a run in September.

The Forest, Fish and Game Show, which closed with a mimic snowstorm last Wednesday evening, was considered a success by its backers, who "broke even." They are wealthy local lovers of sport and look for a big success next year. A larger building is needed.

An Irish comedian who carries a chafing dish in his hotel trunk went into a fancy grocery emporium here the other day and called for a "bottle of pianolas." He was looking for stuffed olives, and he got them.

"BIFF" HALL.

BOSTON.

Irish Plays at Two Theatres—New Playhouse Projected—Hub Topics.

(Special to The Mirror.)

BOSTON, March 18.

Mrs. Sarah Cowell Le Moyne's return to the Boston stage is one of the most interesting features of the week, and the Tremont had a fine audience to-night to see The Greatest Thing in the World. The play repeated the same hit that it made here last year, and the splendid acting of Mrs. Le Moyne was as brilliant as ever. The cast is very greatly changed from that of last year, but is effective in the extreme.

Louis Mann and Clara Lipman had a fine audience at the Museum when they returned to Boston for a second engagement in All on Account of Eliza. It was at their first appearance here that the famous theatre hat episode occurred, but all was quiet on the Potomac to-night and nothing disturbed the equanimity of the stars.

The Girl from Maxim's opened at the Park with Hattie Williams in the part formerly played here by Josephine Hall and Merri Osborne.

A Guilty Mother had a good audience at the Grand Opera House, and the production was effective. The piece was boomed as a novelty to Boston, and the dramatic editors seemed to forget that it was presented at the Columbia during the last season that that house was devoted to melodrama and farce-comedy at popular prices.

Under Two Flags has scored another popular hit with the stock company at the Castle Square, and as a result the production of Peg Woffington has been postponed for a week to allow the Ouida melodrama to continue. Lillian Lawrence is showing greater versatility than ever this year, and her Cigarette is capital, being given with a dare devil dash that fits the character to perfection.

Dr. Lothrop evidently does not intend that Bostonians shall forget that this is St. Patrick's week, and at the Bowdoin Square one of his stock companies presents Rory of the Hills, with John W. Rose, a special favorite in Boston and a clever comedian, in the leading part. He made a deserved success and had excellent support.

At the Gerard, Ireland as It Is, is the bill for Dr. Lothrop's other stock company, with vaudeville specialties between the acts.

William Gillette continues at the Hollis in Sherlock Holmes, and the demand is so great that a Wednesday matinee has had to be added. This is said to be the first city in which Mr. Gillette has given this mid-week matinee this season. After playing Providence next week Mr. Gillette will not appear, but the company will continue for a few weeks in one night stands with a new Sherlock Holmes.

A Runaway Girl is in its last week at the Boston, where the musical comedy has been doing splendid business, with Arthur Dunn in the leading part. He is a wonderfully funny Flipper, and Paula Edwardes makes a bigger hit than ever in her Cockney girl. Those who saw Carrie Ediss in London say that Miss Edwardes easily beats her at her own game.

Ben Hur continues at the Colonial.

May Irwin is to have a new play for next season, and has completed arrangements for its production, while two other pieces are under consideration. Meantime Madge Smith, Attorney, has proved wonderfully successful, and the engagement which closed March 16 was by far the most successful that Miss Irwin has played in Boston.

They had a fatal fire in the *Advertiser and Record* office 15, and three lives were lost. After the flames were under control Paul Brown, the artist, made a trip to see if he could rescue any of his cuts, which were ready for the next night's *Record*. The only ones saved were a portrait of William Gillette as Sherlock Holmes, and another of a baseball cartoon.

Charles MacGeachy is having a chance to show his versatility while booming The Girl from Maxim's, John Drew, and Are You a Mason.

Ben Teal has been in Boston during the past week superintending some changes in Ben Hur.

Ida Conquest is a Boston girl, and it is safe to say that she will take a good share of the honors when John Drew gets here with Richard Carvel.

Robert Mantell's Boston admirers have been sorry that he has not been here with his new play, A Free Lance, but the announcement is now made that he will soon come to Keith's in a new play, supported by several of his present company.

M. Gaston Deschamps made his farewell appearance in Boston in a lecture on "The Modern French Press," before the Alliance Francaise, Boston and Cambridge group, in the ballroom of the Tuileries.

The announcement of the marriage of Fanny Johnston in New York aroused great interest in Boston, for it was here that she made her great success in Venus, followed by Prince Pro Tem and Westward Ho at the Museum. The novelty of having a college professor marry a comic opera singer is creating terror among the boys at Harvard. What if the faculty there should start a raid on the chorus at the Columbia?

A decidedly jolly party celebrated the seventh anniversary of the marriage of Mr. and Mrs. John Craig, at their apartments in Hotel Massasoit last evening.

A dramatic innovation was made by the Roxbury High School last week, when a classical play, entitled Dido, and made directly from the Æneid, was given with splendid effect.

Another new theatre has appeared on paper, but in a new location. It is placed on Dudley Street, very near the terminus of the new elevated railroad, and five or six capitalists, including J. L. Bergman and E. R. Buffington, are interested in the venture. Several years ago an attempt to play combinations at the Dudley Street Opera House was made, but it never was much of a success, consequently the prospects of another house so near are none too bright.

Charles F. Atkinson is going to have another production of Little Red Riding Hood. This time it will be given at the Museum.

Jennie Eustace received a number of floral remembrances from Boston aldermen last week while she was at the Park. It seems that when the Aldermanic Committee on Prisons visited Elmira, N. Y., recently, her brother extended hospitality to them and the flowers came as an exchange of compliments.

The Hasty Pudding boys, by the way, for the first time in their career have engaged a professional press representative, and they could not have made a better choice than William H. Walsh, who acts so effectively in that capacity for the Boston and Park.

Ramsay Morris, in town in advance of Louis Mann and Clara Lipman informed me that a Western play of a rustic character but with sensational features will have a big production in New York early next season.

Sapho, with the Olga Nethersole production, will come to Boston after all, but will be at the Park Theatre, instead of the Museum, and Sadie Martinot will play the title-role. She will have a great reception, for she is a special favorite here.

May Irwin is to close her present season out on the Pacific Coast, and she has confided to her friends her intention to keep on for a Summer tour to China and India, returning by way of Paris.

While playing in Bangor the past week Manager Martin Hanley, of R. B. Mantell's company, met his former agent, H. Price Webber, now the well-known manager of the Boston Comedy company. Mr. Hanley was directing the tour of Marietta Ravel when Mr. Webber was his agent, and the meeting between the two was very pleasant and cordial. Mr. Hanley styles Mr. Webber "the only agent he ever had," and has a good word for his faithful, honest work. It is such meetings between old friends that give a zest to life, and pleasantly help over rough places.

JAY BENTON.

ST. LOUIS.

Manon Lescaut Produced—Bernhardt's Business Disappointing—Review of the Week.

(Special to The Mirror.)

ST. LOUIS, March 18.

Thursday evening at the Century Herbert Kelcey and Effie Shannon presented for the first time Theodore Burt Sayre's Manon Lescaut, a dramatization of the Abbé Prevost's novel of the same name. The play is in four acts, and was staged by Max Freeman. The cast:

Claude, Comte De Varney	Frederick Perry
Gervais, Marquis De Synnelet	Gaston Mervale
Louis, Chevalier Des Grieux	Herbert Kelcey
Abbe Tiberge	Guy Bates Post
Dugros	William Boag
Captain Duval	Harrison Armstrong
Prefect of Police	Joseph Osborne
Des Grieux	Richard Dillon
Inn Keeper	Emil Hoch
Fleury	Frank Andrews
Baptiste	William Evans
Lescaut	George C. Pearce
Dr. Prevost	Henry Dumont
Clerk	Hugh Riley
De Rochefort	Frank Davis
Moulinet	Charles S. Robinson
Old Pierre	Sanford Dwight
Chaplain	Peter Griswold
First Gendarme	John Boniface
Second Gendarme	Fred Kerby
Pierre	De Gray Harris
Alphonse	Master Fink
Manon Lescaut	Effie Shannon
Blanche De Varney	May Monte Donico
Madame Lauriston	Isabel Waldron
Annette	Winona Shannon
Jeanne	Louise Ayres
Victorine	Edith Sanborn

The play has little in common with the original story except the name and the atmosphere. The Manon of the drama is a loving and a lovable woman, who has been made a victim of cruel deceit and falsehood on the part of her own brother, and not the fickle, frail and frivolous creature of the novel. She is somewhat improbable, but nevertheless possible, character, who wins the sympathy of the audience. In its construction the play is certainly satisfactory, and old traditions are not adhered to too closely. The first act was laid on the day that Des Grieux was to take holy orders. 'Tis then that it develops that Manon has been made the victim of a brother's cupidity. When Des Grieux learns this and is bid by Manon to choose between her and the church he chooses Manon. And the troubles of both begin over again, to end only with the death of Manon in the wilderness of Louisiana. The second and third acts are laid in the gambling house of Des Grieux, and the fourth in the penal settlement in Louisiana. There is an immoral tone in the scenes in the gambling house, the atmosphere being strong with the licentiousness of the period.

The play is extremely melodramatic, abounding in tense situations and startling denouements. It is sodden with woe, relieved by scarcely a gleam of saving humor. The only moral it teaches, allowing by a stretch of courtesy that it teaches any, is the negative of the axiom, "Be good and you'll be happy, or if you aren't good you'll be miserable." Although the decadent and essentially "French" elements of the book, such as the contemptible means of livelihood of Manon and her lover, are greatly obscured, the play is still unhealthy in tone and morbid and meretricious in effect. However, it is far more decent than the book. Some degree of success is attained in furnishing justification for the sins of Manon and her lover. Their guilty love is condoned in a measure by incidents in the plot that prevent their marriage, death finally ending them still unwed. The play is beautifully staged, the mechanical effects, scenery and costumes being of uniform excellence.

Miss Shannon, in the title-role, has a part to which those who have seen her in other lines scarcely think her suited. It calls for emotional work of the most sustained character, and, while she acquits herself to the evident satisfaction of the majority, the critical find too much of strenuousness in situations not calling for great intensity. In her quieter scenes and in the last act, where Manon feels the approach of death, her work is excellent. Mr. Kelcey, too, as the Chevalier des Grieux, lacks repression, and the same fault is evident in the work of the entire cast, though further productions will, no doubt, tend to lessen this shortcoming. The production was taken direct to New York, and to be presented at Wallack's to-morrow evening. Sunday evening George Clark was seen for the first time here in When We Were Twenty-one. The play was presented earlier in the season at the Olympic by N. C. Goodwin and Maxine Elliott.

The Bernhardt-Coquelin engagement at the Olympic was not a great pecuniary success. L'Aiglon was presented four times and business fell off very materially after Monday evening. The latter part of the week La Tosca and Camille were offered, the audiences increased and they were also very much more enthusiastic. This evening James K. Hackett presented The Pride of Jennico. He is ably supported by Bertha Galland, Thomas A. Hall, Arthur Hoops, George W. Barbier, Theodore Hamilton, Longley Taylor, Stephen Wright, Ralph Lewis, Edward Donnelly, James Ottley, George Alison, Ramsey Nicholson, George Trimble, J. E. Mackin, Sydney Price, Gertrude Rivers, Margaret Illington, Frances Neilson, Carrie Thatcher, and Carolyn Prince. Maud Adams March 25.

The revival of The Mikado by the Castle Square Opera company at Music Hall last week was very successful. The opera never was more satisfactorily presented here. The stage settings were beautiful and the costumes rich. Frank Moulan, who has achieved so many successes in St. Louis this season and has established himself in the estimate of the public as a real comedian, made a wonderful hit as Ko-Ko. Miro Delamotta was a delightful Nanki-Poo. Adelaide Norwood was a fascinating Yum-Yum. Gertrude Quinlan added to her great triumph of last season as Pitti-Sing. Maud Lambert was an excellent Katisha. Frank N. Darling, assistant conductor, was to have had charge of the orchestra last week in place of the veteran Adolph Liesegang, in order to enable the latter to prepare for a great Tannhauser production, but the illness in Chicago of the conductor of the Castle Square Opera company at the Studebaker called Mr. Darling to the lake side metropolis, and Mr. Liesegang conducted morning and afternoon rehearsals and performances at night. This week Manager Southwell is offering Tannhauser with the following cast: Hermann, William H. Clarke, Francis J. Boyle; Tannhauser, Joseph F. Sheehan, Miro Delamotta; Wolfram Von Eschenbach, William Pauli, Winfred Goff; Walther, Harry Davies; Biterolf, James P. Combs; Heinrich, Andrew Horty; Reinmar, William H. Brown; Elisabeth, Josephine Ludwig, Gertrude Rennyson; Venus, Adelaide Norwood, Maud Lambert; Shepherd, Maud Ramey. Next week, The Isle of Champagne.

Howard Kyle made a splendid impression with his presentation of Nathan Hale at the Grand. A portion of the local press pronounced Mr. Kyle superior to Nat Goodwin in the part. Jessie Izett did effective work as Alice Adams. Frederick Webber was a good villainous Britisher. Sunday Archie Boyd, a native of our town, appeared at the Grand in The Village Postmaster. In the cast are: Henry L. Keane, George D. Parker, J. H. Bradberry, Tom Maguire, Richard Nesmith, Gilbert Sprague, George S. Pelzer, George Martin, W. A. Sinclair, Angelia Russell, Josephine Stoffer, Jane Mabury, Grace Griswold, Helen McDevitt, Louise Skillman, Lee Hobbs Martin, and Floriene Farr. The Man from Mexico will follow.

Neva Harrison gave a striking performance of Fan-Fan in Two Little Vagrants at Havlin's. Seth C. Halsey and Arthur Cogliser also scored. Lottie Briscoe, well known here, was charming. Sunday afternoon Manager Garen presented Go Won-Go Mohawk in The Flaming Arrow. In her company are: Chief Ga-Ne-Gue, Chief Red Flash, Selmar Romaine, Nina Paul, Lewis Hopkins, W. H. Bailey, Wilbur Collins, Guy Hackney, Edmond F. Kreyer, and Lou Ripley. Siberia underlined.

There was local interest in the play, Me and Mother, at the Imperial, in the fact that a St. Louis man is part owner and manager, and a St. Louis girl was the soubrette. Virginia Westbrook played the character part of Liza Waller in an artistic manner. Charles Diem and John P. Savage did some good comedy work. The Great White Diamond is Manager Garen's bill this week. J. A. NORTON.

PHILADELPHIA.

Sothern, Goodwin and Mary Mannering Open in Quakertown—Bills at Other Theatres.

(Special to The Mirror.)

PHILADELPHIA, March 18.

E. H. Sothern and Virginia Harned in Hamlet opened to-night for two weeks at the Broad Street Theatre, wisely advertising regular prices, no seat over $1.50. At a special Wednesday matinee Virginia Harned will be seen as Camille. The many friends of the stars are out in force this evening, and the performance was received with many marks of approval. The Runaway Girl April 1.

Henrietta Crosman in Mistress Nell is in her second and last week at the Auditorium, repeating the triumph and immense business of her original engagement. The audiences are composed of our most fashionable society. The Heart of Maryland March 25.

N. C. Goodwin and Maxine Elliott began a two weeks' term at the Chestnut Street Opera House to-night in When We Were Twenty-one, raising the prices to $2. Marie Dressler April 1.

The Rogers Brothers in Central Park are at the Chestnut Street Theatre for this and next week. Jefferson De Angelis in A Royal Rogue April 1 for two weeks. He will be aided by the "benefit racket," as tickets are already in the market, good for every night.

The Walnut Street Theatre has been lucky in securing Mary Mannering, who opened this evening for an indefinite term in Janice Meredith. She is supported by a noted cast, prominent in which are Burr McIntosh, Robert Drouet, A. S. Lipman, George Backus, C. H. Collins, M. J. Cody, Helen Tracy, Amy Ricard, and Vivian Bernard.

The Durban-Sheeler Stock company at the Girard Avenue Theatre are giving a splendid revival of Trilby. Walter Edwards, Asa Lee Willard, Wilson Hummell, W. J. Bowen, Edwin Middleton, Bertha Creighton, Emma Maddern, and Ida Glenn are worthy of special mention for their artistic delineations. Quo Vadis March 25. The Little Minister April 1.

The stock company at Forepaugh's Theatre appear in a first-class production of Hazel Kirke, with John J. Farrell as Arthur Carringford, Florence Roberts as Hazel, and Albert Sackett as Dunstan. Business large.

Next week, first appearance this season of George Learock, who looks after the staging of all productions here, in The Song of the Sword.

Through the Breakers is presented by a good company, headed by Fanny McIntyre, at the National Theatre, opening to large house. U. T. C. March 25.

The Park Theatre offers this week Barbara Frietchie, with Effie Ellsler in title-role, aided by fair cast. At Piney Ridge March 25. On the Suwanee River April 1.

Fred Darcy, one of the managers of the Standard Theatre, this week, makes his only appearance of the season with his stock company, appearing in the leading role, Jack Hawley, in The Devil's Mine. Prospects are good for a large week's business.

Superba is a good card this week at the People's Theatre. Human Spiders March 25. The Honest Blacksmith April 1.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged programme to crowded houses.

Sousa and his band will give their two last concerts of the season at the Academy of Music March 30. Boston Symphony Orchestra to-night and March 29.

There is a rumor that the Park Theatre may be leased next season to the German Theatre Club for the purpose of giving nightly dramatic entertainments by a German Stock company, to be under the management of Alexander Wurster. S. FERNBERGER.

WASHINGTON.

Richard Mansfield at the National—Other Offerings—A New Choral Society.

(Special to The Mirror.)

WASHINGTON, March 18.

At the National Theatre to-night Richard Mansfield presented Henry V to a packed house in evidence that admired the imposing and magnificent pageantry. Mr. Mansfield's Henry V was warmly praised. The supporting company was excellent. Annie Russell in A Royal Family will follow.

Unleavened Bread at the Columbia drew an interested audience of good proportions. Elizabeth Tyree, Eleanor Robson, and Edward J. Morgan scored successes in leading roles, and others prominent were Alice Fisher, Margaret Fuller, Virginia Buchanan, Geneva Ingersoll, Vivian Townsend, Florida Pier, Malcolm Williams, George Fawcett, Morton Selton, and George Woodward. The Burgomaster is the underline.

The Lafayette Square Stock company has another success this week in Moths. Eugene Ormonde appears as Correnzo, John T. Sullivan as the Russian diplomat, Charles Wyngate as Lord Jura, John Daly Murphy as the Duke of Mulle, Louise Mackintosh as Lady Dolly, Grayce Scott as Fuschia Leach, and Percy Haswell as Vera. The only Way is in rehearsal.

Man's Enemy, one of the established favorites with the Academy of Music clientelle, again crowded the house to-night. Dorothy Rosmore heads a strong company. Manager E. D. Stair's principles in the direction of this house has gained new patronage weekly, until now it is one of the best attended theatres in town. The Bowery After Dark next week.

Josef Hofmann's recital at the National Thursday afternoon was attended by a very large audience. Herr Hofmann also played Friday night at a dinner given by Mr. and Mrs. Reginald De Koven.

Dr. A. C. Rogers, formerly pastor of the Universalist Church here, gave "Old World Shrines," the first of the Rogers series of weekly illustrated lectures, Wednesday afternoon at the Columbia.

The first concert of the Motet Choir took place at National Rifles Armory Hall Thursday night. This is a new venture in choral work. The programme made up of old motet and madrigal compositions of Arcadelt, Palestrina, Prætorius, and Thomas Ford, composers of the sixteenth and seventeenth centuries, was most interesting. The soloists were Dr. B. Merrill Hopkinson, of Baltimore, and Senor Wenceslao Villalponda, 'cellist. The Motet Choir is under the direction of Otto Torney Simon, of the Peabody Conservatory of Music in Baltimore.

Fielding Roselle and Heinrich Meyen will give a song recital at the Raleigh March 21.

The Lafayette Square management has established seven box offices at various points in the city.

Sousa's Band will give a return concert at the National Theatre March 29 at the fashionable hour of four o'clock.

Manager Fred G. Berger states that the paragraph in last week's Chicago correspondence, regarding Sol Smith Russell's "feeble condition," is a mistake. Mr. Russell, who has been at Palm Beach, Fla., for several weeks, visiting Joseph Jefferson, has been in the habit of taking daily baths in the ocean. He contracted a cold that settled in his back, and necessitated the use of a cane.

JOHN T. WAGNER.

CINCINNATI.

Celebrations at the Pike—Current Attractions—Symphony Orchestra to Continue.

(Special to The Mirror.)

CINCINNATI, March 18.

Peter F. Dailey caught the fancy of our theatregoers last week with Hodge Podge and Company, and had excellent business at the Walnut, where he was succeeded to-night by E. S. Willard in David Garrick. During the week three performances of this play will be given, and also three of The Middleman. Tom Pinch and The Professor's Love Story will have one performance each. Next week, James K. Hackett.

This is a gala night at the Pike, for the eleven hundredth performance of the company in this city, and the fourteen hundredth, all told, both fall within the current week, and are being jointly celebrated to-night, not only with an elaborate souvenir programme and pictures of the company, but also with additional musical features by the orchestra. The play is Under the Red Robe, with Lizzie Hudson Collier as Renee de Cochforet, and Byron Douglass as Gil de Berault.

The Brothers Byrne in Eight Bells are the attraction at Heucks, where their business is always large.

Me and Mother is a new melodrama that was seen here for the first time when presented yesterday at the Lyceum. It made a favorable impression.

Camille, with Lorraine Dreux in the name part, and Clay Cameron as Armand Duval, is the bill at Robinson's. Commencing with this week vaudeville is introduced between the acts.

The event of the season in popular music will be the annual appearance of Sousa's Band at Music Hall on Wednesday night.

The annual entertainment of the local Elks takes place at Music Hall this evening, and has enlisted a host of the best amateur and professional talent obtainable.

The question of continuing the Cincinnati Symphony Orchestra beyond this season has long been in the balance, but the necessary support has now been guaranteed and arrangements have been completed by which it will continue under the direction of Professor Frank Van der Stucken for a period of six years. H. A. SUTTON.

BALTIMORE.

The Burgomaster at Ford's, Annie Russell at the Academy—Other Attractions.

(Special to The Mirror.)

BALTIMORE, March 18.

The Burgomaster was presented at Ford's this evening to an audience that filled the house and enjoyed the performance. The cast is an excellent one, and included Richard F. Carroll, Thomas Ricketts, Knox Wilson, William Riley Hatch, Ruth White, Ada Deaves, Lillian Coleman, and Marguerite Clark. Next week, Quo Vadis will return for its second engagement this season.

At the Academy of Music Annie Russell appeared in A Royal Family. It will be followed by The Dairy Farm.

Uncle Tom's Cabin is the attraction at the Holliday Street this week. It is well presented by a competent company and effectively and realistically staged. Next week, Through the Breakers.

The Eleventh Peabody recital took place Friday afternoon at the Peabody Institute. Maud Powell, violinist, and Harold Randolph, pianist, were the soloists.

Sousa's Band will give its last concert here at Music Hall, Friday, the 29th. The United States Marine Band gave a concert at Music Hall this evening. It was highly successful from every standpoint. Amy Whaley, soprano, was the special feature, and her selections met with great favor.

The attraction this week at the Auditorium Music Hall is Rose Melville in Sis Hopkins. This quaint, rural character is presented with fidelity by Miss Melville. Her support is quite good and the comedy is satisfactorily acted.

HAROLD RUTLEDGE.

THE SUN BUNGLER.

The bungler that writes for the dramatic columns of the *Sun* continues to bungle. Last Tuesday he referred to a young woman as a "student at the Sargeant-Wheatcroft Dramatic School in this city." In the same paper on the same day, pursuing his policy of criticising anything even remotely reflecting upon the Theatrical Trust, he grossly misrepresented the very clear, scholarly and truthful address on "The Theatre," delivered on Monday by Heinrich Conried, who flayed the theatrical methods now prevalent here that typify Trust control, without mentioning that remarkable combination. It is enough to say, in any defense of Mr. Conried from the *Sun* writer's misrepresentation, that there is not a so-called manager in the Trust able to do any of the things in which Mr. Conried is able, practiced and facile, from good acting to brainy and instructive speaking or writing on stage topics.

To return from the *Sun* writer's malice to his misstatements of fact, hardly a day passes that does not leave him open to attack. In one of his columns a few days ago he noted the engagement of Crystal Herne to play the leading role in The Christian, and added: "Katherine Grey had been announced for the part the day before." The facts were that Katherine Grey was engaged to play the part in a special Chicago production in April, and Miss Herne is to play the part next season.

The *Sun* writer was characteristically inaccurate in his comments upon the plays produced at the latest matinee performance of the students of the Stanhope-Wheatcroft Dramatic School. The programme consisted of four one act plays—namely: Withered Leaves, Hallowe'en and Candlelight. Barbara, and Don't Send Your Wife to Camberwell. The *Sun* writer said: "Three of yesterday's pieces were new and two of them showed little promise of future usefulness." It happens that Don't Send Your Wife to Camberwell was first produced about the middle of the last century and has long been in French's list of fifteen-cent plays; that Barbara has for years been familiar on the professional and amateur stages, and that Withered Leaves, bad as it is, has seen service as a curtain-raiser for a generation or two. It is remarkable that the *Sun* writer even recognized Barbara as an old play.

In a pretentious paragraph last Wednesday, the *Sun* writer raveled a piece of theatrical history relating to biblical plays, in which paragraph he said: "Many years ago James O'Neill was prepared by David Belasco to impersonate Christ in a Passion Play at Booth's Theatre, and the authorities stopped the proceedings after the dress rehearsal." During the season of 1879-80 James O'Neill, at the Baldwin Theatre, San Francisco, impersonated Christ in the Salmi Morse Passion Play. Mr. O'Neill then was a popular and well-known actor—in fact, more widely known than Mr. Belasco—and the alleged fact that Mr. Belasco prepared him to play this character would be important if it were true. Unless the records are at fault, Mr. Belasco was with the Mallorys at the Madison Square Theatre at this time.

THE ART OF ACTING.

Don't imagine that a love of the drama, a desire to become an actor, or a "feeling that you have within you the embryo qualifications for dramatic work," is any evidence whatever that Nature intended you for a player. The great majority of the stage struck have no more talent for the art of acting than they have for any other art; indeed, not a few of them could not, under any conditions whatsoever, rise above mediocrity as players. On the other hand, not a few of the greatest players the world has seen became players by accident, or say by the force of circumstances. The great Kean was the son of a strolling actress. Rachel was picked up in the street by a professor of the Paris Conservatory; Macready, the son of an actor-manager, was forced upon the stage by his father's reverses; Fanny Kemble was the daughter of an actor; Charlotte Cushman did not think of essaying tragedy until she lost her singing voice. Edwin Booth drifted on the stage as a consequence of being the son of an actor, and the like may be said of Mr. Jefferson.

Don't imagine that practice, experience, will ever give you prominence as a player. Practice that is not of the right sort is worse than no practice at all. How often do we see players get worse from year to year! We have examples in plenty, but none better than we had in the late Marie Prescott, a clever woman, that was a very much better actress twenty years ago than she was at the end of her career. Practice emphasized her leaning toward the artificial. The like might be said of the late Lawrence Barrett.

Don't imagine that the best way to learn to act is to begin with small parts and to work your way up. It isn't. It's the best way to learn the actor's trade, but that's another matter. The best way to seem to act, to get on in the actor's vocation, is to aim at the outset at the very topmost rung of the histrionic ladder, provided circumstances permit you to make the preparation necessary to clutch the topmost rung and to hold on to it. If you fail to attain the end aimed at, you will nevertheless find yourself higher up after a short lunge than you would have found yourself after a long climb.

Struggle to keep out of the "rank and file." It's time enough to go in when circumstances force you in. Having been in the rank and file is nothing to be proud of, though many seem to think so. Does a man learn to build houses by carrying bricks, or to command fleets by scrubbing decks? The bottom is always crowded; the top has always room. A man might be a navigator without ever seeing the sea, or sail the sea his life long and know little of navigation; so you may be an artist without ever seeing a stage, or a duffer and tread the stage, no matter how long.

A student of dramatic art gains nothing by treading the stage until he has gone through a thorough course of preparatory training. Well-nigh everything he has to learn can be learned in a room ten feet square just as well as it can be learned anywhere else. The ill effects of playing until one has received proper and thorough rudimental instruction are, as a rule, very great.* Not one actor in a hundred ever studies seriously after he begins to play. But few, in fact, study seriously before they begin to play. They talk a deal about studying, but commonly they study not at all. Memorizing is not study in the sense I am now using the word. Some of the greatest gumps memorize with marvelous ease. The actor's pursuit is hardly an intellectual pursuit when pursued as most actors pursue it.

A man might play Hamlet, and play him well, and never set foot on the stage until, say, ten days before he made the attempt. The road to fame and fortune is short for the actor that has the necessary requirements, mental and physical, provided he have, when prepared, an opportunity to show what he can do. It is better to do a little well than to do much indifferently; excellence in one is better than mediocrity in all. He that can do the greatest thing is the greatest man. Versatility never yet has made greatness.

Don't imagine that to become an actor it is necessary to begin by going through a course of "physical training and deportment, embracing an easy and peaceful carriage of the body, together with a facile government of the muscles and joints, a perfect control of the facial muscles, and a cultivation of an equal flexibility of the voice," as a recent writer expresses it. He that learns an elaborate system of gesticulation and gives much attention to tone-making, *per se*, is quite sure, when he comes to act, to think of his gestures and his tones when he should be thinking of something else. The gesture or the tone that is not spontaneous is better not made, and it will not be spontaneous unless it is the expression of an emotion, and it cannot be the expression of an emotion if the player is thinking of his gestures and tones. It is this mechanical, brainless procedure that has brought elocution into disrepute. The writer I quote from above seems to think that elocution consists mainly, if not wholly, in action and tone-making. Such elocution has about as much of the intellectual in it as the turning of flip-flaps has. You want the action and the modulation, but both should be mainly the natural, the spontaneous outcome of study in another direction. As for gesture, a few general notions should suffice, while modulation may safely be allowed wholly to take care of itself. Twenty actors gesticulate too much to one that gesticulates too little. The absence of gesticulation is rarely, if ever, missed, while over-gesticulation is often offensive. Not infrequently action is the refuge of impotency. How offensive to the eye is the actor that thinks he must raise a hand every time he opens his mouth!

If you would learn to act, begin with the difficult thing an actor, if he would excel, has to learn; the thing that is far and away the most important thing he has to learn; the thing that, work and worry as he will, he seldom arrives at excellence in. I mean the art of delivery, the art commonly called elocution, which properly embraces everything done with the voice-making apparatus. All else that the actor has to learn is comparatively easy, and can be learned twice over, with time to spare, before even the most gifted can learn to read really well. In fact, the art of reading is so difficult that only a few persons ever become sufficiently acquainted with it to know how difficult it is. For most persons the most difficult thing to learn in order to read naturally is to learn properly to make the necessary pauses. That the right placing of the emphasis is also not always easy we have evidence in the article I have already quoted from, which is from the pen of the director of a somewhat pretentious school of acting. This director, among other things, says to the student of acting, "*Think* for yourself." Now this emphasis is quite correct if the director means, for example, not only *wink* for yourself and *drink* for yourself, but *think* for yourself; but neither this nor anything akin to it, I take it, is what the director would say. If I understand him aright, what he would say is this: Don't let *others* think for you; think for *yourself*. Not *think*, but *yourself* is the emphatic word. If we find the chief of a school of acting going wrong in a simple sentence like this, do we need further evidence that to read well we must be careful what we do?

I am one of those that believe in attacking the actor's art from the intellectual, not from the gymnastic side; one of those that believe in giving one's best energies to the cultivating of the brain rather than of the brawn; one of those that believe if the mind goes right the action is pretty sure not to go wrong. The brain, not the muscles, is the seat of emotion, and emotion is well-nigh everything to the actor.

More than all else it is an actor's utterance that fixes his position as an artist.†

Get all the voice possible, but don't cultivate modulation; that will come of itself as you progress in the art of reading.

No, no, you that would be actors, don't allow yourselves to be misled to believe that "principal among the things to give your attention to is general physical training and deportment."

Acting is a more intellectual art than dancing, though among those that do not seem to think so we sometimes find even a director of a school of acting. ALFRED AYRES.

*No pupil is permitted to act in either drama or opera while he is studying in the Paris Conservatoire.—Helena Crampton Lee in "Werner's Magazine" for February, 1894.

†No gifts of person and no ingenuous enthusiasm of action can avail if the speech of the player be not correct.—DRAMATIC MIRROR, February, 1894.

THE LAMBS GAMBOL GAYLY.

The Lambs had a gambol in the Garrick Theatre Sunday evening and great excitement there was. A large gathering of members and guests enjoyed a capital programme that included The King and the Footpad, a one-act decoction by Augustus Thomas; a travesty on Under Two Flags, by W. H. Post, and a Julius Cæsar excerpt, played with William Lackaye as Brutus, Robert Edeson as Cæsar, and Frank Worthing as Cassius. Many good Lambs came long distances to assist in the festivities. Victor Herbert journeying from the remote hamlet of Pittsburg. It was a great moral bill and was thoroughly enjoyed as such.

A DEAD-HEAD PROVISION ELIMINATED.

An ordinance was introduced in the City Council of New Orleans last week prohibiting the overcrowding of theatres in that city, and providing for the free admission into the theatres of all constituted and their clerks. When the ordinance reached the proper committee the latter provision was judiciously stricken out and the section referring to the overcrowding of theatres favorably reported. It is estimated that had the ordinance been passed as drawn seventy-five additional dead heads would have been forced upon the local managements.

PROFESSIONAL NOTES.

Photo by Spellman, Detroit, Mich.

No little curiosity has been manifested in musical and theatrical circles in Chicago as to who was to be the successor of Colonel Kirby Chamberlain Pardee, whose resignation as manager of the theatre and halls in the Fine Arts Building was announced a short time ago. The new manager is Louis Francis Brown, pictured above, whose devotion to the interests of Burton Holmes and his illustrated lectures has been instrumental in firmly establishing this talented young Chicagoan in the shoes of John L. Stoddard. For a number of years Mr. Brown was a resident of Chicago, having been a manager of high-class musical attractions. At the time of Mr. Stoddard's retirement, some four years ago, Mr. Brown and Mr. Holmes, who had for several years been close friends, realized that the auspicious moment had arrived, and the former immediately seized the opportunity by booking Mr. Holmes in Daly's Theatre, New York, in Boston and the other principal Eastern strongholds of Stoddardism. The Burton Holmes lectures close their season at Daly's Theatre, New York, and the Academy of Music, Philadelphia, during the last week of March. Early in April Mr. Holmes goes to Russia, Siberia, China, Corea, and thence by way of Japan back to San Francisco, circumnavigating the globe by a new route. Mr. Brown will assume the control of the Studebaker and other halls in the Fine Arts Building, beginning on April 1, but he will also retain the management of the Burton Holmes lectures as heretofore. It is rumored that the policy of the new management will include a wider scope of attractions than heretofore. Not only will the Castle Square company continue at the Studebaker for a certain period during the coming season, but there will be other dramatic and operatic attractions, besides concerts, lectures and similar entertainments. The demolition of the Central Music Hall will turn many attractions toward the Studebaker, among which are the Burton Holmes lectures, so that these four halls of the Fine Arts Building, under the management of Mr. Brown, will doubtless become an acknowledged centre of entertainment, amusement and education.

Mrs. George Emmons White gave a dramatic recital at the Waldorf-Astoria the afternoon of March 12. "Candor," by H. C. Bunner, "My Last Duchess" and "Hagar" (in costume), by Eliza Pottevent Nicholson, were the most finished and pleasing numbers on the programme.

Theodore Fisk Thersien, professionally known as Theodore F. Terry, late of Whitney and Knowles' Quo Vadis, and Bessie Howard Brown, of the Jefferson de Angelis company, were married in Boston, Mass., March 12.

At the Waldorf-Astoria Hotel last Friday afternoon Frances Carter, the elocutionist, gave a dramatic recital before a large audience of society folk. Her programme consisted of eight selections, of which the most enjoyable were "The Dontochte Doctor," by Ian Maclaren, and the sleep-walking scene from Macbeth. In the Shakespearean selection Mrs. Carter displayed well trained elocutionary talents and strong dramatic temperament. Elizabeth Davies, the soprano, assisted Mrs. Carter by singing a number of quaint Welsh songs that were much enjoyed.

George H. Wiseman and Arline Athens, of Matthews and Bulger's company, were married at Jersey City, N. J., March 4.

Walter Chester, after playing Arthur Sutro in At the White Horse Tavern (Western) for twenty-eight weeks, closed with that company at Dayton, O., March 16.

The Manhattan Musical Union and the Lyric Assembly were united last Friday as Local No. 41 of the American Federation of Musicians.

The Bolivar, N. Y., Opera House was destroyed by fire March 15.

Helen Bertram, whom gossip seems determined to marry to some one, was again reported engaged last week, this time to Police Commissioner Ralph Phelps, of Detroit. Miss Bertram denied the story.

Mamie Gilroy returns to The Giddy Throng at the New York this week, having recovered from her illness.

Lillian Green was out of the cast of My Lady for several performances last week, owing to an attack of the grip.

Sadie Martinot's plans for the production of Clyde Fitch's new comedy, The Marriage Game, next season are progressing. Negotiations are now pending for a New York booking in the late Autumn.

The graduating students of the American Academy of Dramatic Arts will appear at the Empire Theatre this Tuesday afternoon in a new three-act play by W. E. Golden, entitled Rose Berry, and three one-act plays, entitled The Invitation to the Waltz, Sweet Will, and Dream Faces. The performance will begin at half-past one o'clock.

Henry W. Savage, it is said, is laying plans for another season of opera in English in this city next Winter. According to report he is now negotiating for one of the upper Broadway theatres.

Frank F. Haven has joined the Klark Souvaine company to do his specialty.

Capt. W. J. M. Barry, of the steamship Winifredian, writes to THE MIRROR to contradict the recent report that he had married Trixie Friganza. The news of this alleged event was cabled from London to the daily press and was widely published.

Margaret Neville, who has successfully played Clyde Harrod in A Romance of Coon [illegible] two seasons, will close with that [illegible] Toledo, O., March 23, and return [illegible]

Otto Kawakami and Sada Y[illegible] actors who were seen here [illegible] turned to Japan, and [illegible] Nell Gwyn play, and [illegible] experiences in the [illegible]

Shinbiji [illegible] died recently [illegible]

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ECCENTRICITIES OF GENIUS.

"Now the Follies I frankly confess I look upon as, in some measure, discharged; while those I conceal are still keeping the Account open between me and my Conscience," wrote COLLEY CIBBER in his "Apology." "To me the Fatigue of being upon a continual Guard to hide them is more than the Reputation of being without them can repay. If this be Weakness, *defendit numerus.* I have such comfortable Numbers on my side that, were all Men to blush that are not Wise, I am afraid, in Ten, Nine Parts of the World ought to be out of Countenance: But since that sort of Modesty is what they don't care to come into, why should I be afraid of being star'd at for not being particular? Or if the Particularity lies in owning my Weakness, will my wisest Reader be so inhuman as not to pardon it? But if there should be such a one, let me, at least, beg him to shew me that strange Man who is perfect! Is any one more unhappy, more ridiculous, than he who is always laboring to be thought so, or that is impatient when he is not thought so?"

The candor of this is of a piece with the candor in all that this distinguished actor and author wrote; and therein lies the great value of his book, which pictured really himself, his contemporaries, and the stage of his day.

Almost every dramatic generation since the day of CIBBER has rejoiced in the possession of some player that has taken the public into confidence—some player that has not hidden personal eccentricity under the costumes of impersonation. This generation happily has two players in whom, aside from their noteworthy performances as actors, there is always a fund of surprise. These players always give the public good measure of regular entertainment for patronage; and they also manage to throw in something not on the bills as a sop to the curiosity that follows them. The public may not actually witness the results of the eccentricity of these famous ones, but it is pleasure enough to read of those results; and an alert press lets none of them escape full and particular chronicle. The foibles that the worthy CIBBER confessed are commonplace to those that these able contemporary actors illustrate, to be sure; but CIBBER's candor in confessing his own extra-theatricalism, such as it was, was no more admirable than is the contempt of convention that these two present-day players show in doing what the impulse of the moment inspires. One of these great entertainers is the proud possession of France, and a woman—or, to be exact, a paradox, for many of her exploits have breathed masculinity—and age itself has not destroyed her appetite for novelty in adventure, nor taken a tittle from her ability to find it. Years ago, when still comparatively young, she slept in a coffin, and petted snakes, and made familiars of young denizens of the jungle, and it was but recently, in Louisiana, that she subdued an alligator. These be but a few of the unusual things that she has done, with the result that to her credit have been set many things of which she is innocent. She is a wonder both on and off the stage, however, and there is little hope that the world ever will see her like again.

Differing from the woman in his idiosyncracies, but with a similar and growing fame—and he is yet so young that greater surprises may reasonably be expected from him—is the man of this sensational twain. America is proud of him as an actor, as any country would be; and without him to vary the monotony of professional life the press would be in bad case, so far as theatrical sensation goes. In fact, such is the reliance placed by the newspapers upon his vagarious demonstrations that unless he does something frequently from which "copy" may be manufactured, odd, whimsical, and even unhappy incidents that wrongfully are attributed to him are invented by editors and reporters. Thus the admirable things that his own ingenuity devises are almost constantly foiled by the reprehensible things that his arch-enemy, the press, fabricate in his name. Those most beholden to this fine actor for the legitimate pleasures he affords often are at loss for words with which to characterize the unseemly inventions made by the press in his name. A season or two ago he set about to take his ease on a yacht, when a story was invented to the effect that he had driven his crew overboard with a cutlass. The truth of the matter was that he simply had subdued a mutiny. Not a season passes that does not witness a multitude of reports about his alleged harshness in enforcing discipline on his stage, but all of these reports, when sifted, show that they were born in malice or envy and circulated by irresponsible persons. Here but a few months ago the newspapers gave it out that this distinguished actor, while playing in Chicago, had during a breakfast at his hotel thrown with the force of anger in the face of a waiter a mutton chop fresh from the fire. It was, of course, beneath the actor to contradict such a calumny, as calumny it must have been; and if the truth were known, it probably would be established, as to this story, that the actor, deep in absent-minded rumination on his art, had simply made a gesture the purport of which had been misunderstood. As recently as last week one of his manifestations in the interest of dramatic art was grossly misinterpreted by a vulgar press. One of his supernumeraries, during a performance, became obstreperous. The supernumerary carried a spear. To seize this spear and spit the fellow would have passed in any court of playgoers as justifiable homicide. The actor was merciful, however, and seizing the spear simply smote the super on the head. No one could hurt a super on the head with an axe, yet the newspapers the next day were filled with accounts of the actor's alleged misdoing. Alas! to do some things well is but to get the name of doing many things ill. And among these are the penalties of fame.

AUTHOR AND ACTOR.

PURSUING the subject of "Creation," upon which something was said by THE MIRROR last week in comment on the declaration by ALFRED AYRES that the author, and not the actor, creates a part, a further word may be said as to the actor's part in characterization.

As has been suggested, the greater parts in drama are so thoroughly the creations of their authors that the best of actors more often than otherwise fail of perfect interpretations or representations of them. Yet the actor, while he has no authority to call himself the "creator" of a role, in many cases of originally minor or insignificant parts or of *genre* character really does so much that he at least must share honors for creation with the author whose conception he has dilated.

While the actor is wholly out of the question of creation as to the classic repertoire of the theatre, there is no doubt that as to new characters of the ordinary types that figure in modern drama he is in a sense an originator in the public conception. The fact must be admitted that until a character is acted it is, for all the purposes of the theatre, inchoate. If it be in a play, the author may have and no doubt has a clear perception of the actual figure of his creation outside of the shades of character that the lines of the play may give the figure; and if the author is permitted to pick from a body of actors the actor that he thinks in personality will best represent the character, as he often is permitted to do, the author's own conception stands a fair chance of realization, and must be accepted.

In the case of a play made from a printed story, however, it is somewhat different. No matter how clearly defined a character may be in the story, where description is largely depended upon, a thousand readers may have a thousand conceptions of their own of the character, alike, perhaps, in essentials, but as diverse in shades and details as are the powers of the readers to conceive. It is in such a case that the actor must share in a measure with the author in accordance with his success in impressing a majority of the readers familiar with the character as it is left to the imagination in the book as he presents the character for the first time in flesh and blood on the stage.

"AN ALL STAR CAST."

The *Herald* published on March 11 a half-column spread-head story about the revival of Diplomacy at the Empire Theatre this Spring. According to the *Herald's* headlines it was to be a "Notable Revival" "With an All Star Cast." Charles Frohman was "To Equal at the Empire the Famous Performance at Wallack's." The story itself began with the information that William Faversham had recovered his health—news that the *Herald* and other papers printed several days before. Then it told of the revival of Brother Officers, which was stale, too. But all this was preliminary to the announcement that Charles Frohman had arranged to follow Brother Officers with a revival of Diplomacy, with a list of players unequaled in excellence since the Wallack performance some twenty years ago. Next the *Herald* told how Mr. Frohman had elected to "present" Mr. Faversham in Lester Wallack's old role of Henri Beauclerc, and after this statement came the names of actors who would take part in this "great production," and particulars of the "big company's" special tour in Diplomacy, when one or two performances would be given in each of a number of cities.

Now the inference derived from reading this story was that the production would be in every sense a special production, the company being formed for this occasion. The *Herald* carefully omitted to state that all the actors mentioned as forming the cast of Diplomacy are regular members of the Empire Theatre Stock company. Furthermore, the *Herald's* labeling of the cast as an "all star" one was, to put it mildly, misleading. As a matter of fact, the cast as given in the *Herald* contains not a single player who ever has been a star.

The statement that the play would be enacted by "a list of players that has not been equaled in general excellence since the famous performance of the piece at Wallack's" is ridiculous, of course. There have been many far more notable casts seen here in other plays during the period mentioned. What the *Herald* meant, presumably, was that no better cast than the Empire Stock company had presented Diplomacy since the Wallack production. But this is open to question also. There was a revival of Diplomacy at the Star Theatre on Oct. 29, 1892, when Charles Coghlan was Henri Beauclerc; Rose Coghlan, Zicka; John T. Sullivan, Julian; Frederic Robinson, Orloff; Robert Frocher, Stein; Sadie Martinot, Dora; Madame von Trautmann, the Marquise de Rio Zares; Grant Stewart, Algie Fairfax, and John S. Marble, Mabel Eaton, Beatrice Moreland, Edwin James, Leonard Rose and Ernest Anpoix in other roles. Both Miss Coghlan and Mr. Robinson were in the Wallack production, and a more brilliant performance of Henri Beauclerc than that of the late Charles Coghlan it would be hard to imagine. On May 23, 1898, the Mordaunt-Block Stock company gave Diplomacy at the Herald Square Theatre. Blanche Walsh was Zicka; Edgar L. Davenport, Henri Beauclerc; Aubrey Boucicault, Julian; Frazer Coulter, Orloff; Frank Mordaunt, Stein; Donald Bowles, Algie; Marion Abbott, the Marquise, and Lilla Vane, Dora.

By distorting and exaggerating the story the *Herald* probably will materially increase the receipts of the Diplomacy revival. Undoubtedly this revival will be interesting, but the circus announcing of it is in line with the methods of the manager in question and with the *Herald's* persistent truckling to his interests.

THE BEST.

Nashville American.

THE NEW YORK DRAMATIC MIRROR is the best theatrical journal in this country, and is always up-to-date in its news columns. Its vigorous fight on the "corner grocery concern," as William Winter denominated the Theatrical Syndicate, has met the approval of all lovers of the stage who appreciate the best in stagedom, and who decry the pernicious tendency of the Trust. "The Matinee Girl" and "The Usher" columns are bright, and are always readable, and the same can be said of nearly everything that goes in the paper.

NOTES OF NEW THEATRES.

John D. Mishler is conferring with business men of Harrisburg, Pa., regarding the building of a new theatre in that city.

James R. Camp, of Louisville, Ky., is making plans toward erecting a new and handsome theatre in the city. He expects to have the building completed by next Winter, and is negotiating with Henry W. Savage for a season of opera in English during the theatrical year of 1901-02.

Morton's Theatre, Madisonville, Ky., was opened March 8, by Marguerite Sylva in The Princess Chic, that canceled a date at Nashville, Tenn., to open the theatre on a $1,000 guarantee. W. C. Morton, builder of the theatre made arrangements for the company's appearance by a telephone talk with Business-Manager Claxton Wilstach. It took about thirty seconds to make the deal. Mr. Morton is an ardent playgoer and a man of wealth and culture. He himself designed the plan for the theatre, that would be a credit to any large city. It is on the ground floor, built of brick and stone, very handsome in design, and equipped with all the latest improvements. The seating capacity is 850. The stage measures 30x56 feet, curtain opening 30x26 feet, height to fly gallery 22 feet, to rigging loft 38 feet. The dressing rooms are on the stage floor and are carpeted and supplied with mirrors and hot and cold water.

The Odd Fellows at Marathon, Iowa, are to erect a theatre there this Summer.

The plans of a Louisville firm of architects have been accepted for the new theatre to be erected there by the Masons and to be called The Masonic. Work will be begun immediately and it is expected that the building will be completed in a year.

Wallace and Gilmore, the Oswego, N. Y., managers, have concluded negotiations with the Mannerchor Society, of Utica, for a lease of Music Hall for a term of five years. The hall is centrally located, and has a seating capacity of 1,400. It is to be refitted in a first-class manner. The house, which will be called the New Columbia Street Theatre, will open on Labor Day. It is the purpose to make the theatre a popular price family playhouse.

Ground was broken last week for the new theatre, to be erected by Stair and Nicolai at the Circle, Fifty-ninth Street and Eighth Avenue. The theatre will probably be named the Majestic.

J. H. Havlin and Harry Rainsforth were in the city last week, consulting architects on plans for the reconstruction of the Grand Opera House in Cincinnati, destroyed by fire recently.

Arrangements have been made for the rebuilding of the Chattanooga, Tenn., Opera House. Stone Brothers, architects, of New Orleans, have drawn the plans. The theatre is to be remodeled and improved throughout and will have a new entrance on Sixth Street. The changes are to be completed by next season.

Prospects are favorable for the erection of a handsome playhouse at Houghton, Mich.

Rock Island, Ill., is assured of a new ground floor theatre, costing about $50,000. It is to be erected this Summer by Johnson and Arthurs, theatre promoters.

The Stone City Opera House, in course of construction at Bedford, Ind., will be opened about May 1.

A theatre will be built at Union, Iowa, this Summer, by O. B. Chapin.

A story was published last week that Henry V. Connelly, J. K. Mullane, Silas Greene, and William Morrissey, said to be promoters and builders of the California Theatre, San Francisco, were to build a theatre and hotel here on the site now occupied by Durland's Riding Academy, on the Fifty-ninth Street Circle. According to the story the promoters named were staying at the Holland House. When a MIRROR man called there on Saturday the clerk said that no persons of the names given were on the register.

Logansport, Ind., is to have a new $40,000 theatre, built by local capitalists.

The tearing down of the buildings on the site to be occupied by Hammerstein's Drury Lane Theatre is about to begin.

A YIDDISH FAUST AND SAPHO.

The two most important performances in the theatres of the Ghetto last week occurred at the Thalia. God, Man and Devil, a play similar in plot to the Faust of the English stage, and one that is accounted among the strongest in the Jewish repertoire, was presented on Wednesday evening, the occasion being the benefit of Mr. Blank. On Thursday evening, at Mr. Tornberg's benefit, Jacob Gordin's drama, The Yiddish Sapho, was played, with Madame Kalish in the title-role. At both performances the house was filled to its capacity.

Mr. Blank's impersonation of the leading character in God, Man and Devil is very well known in the Jewish quarter. It is a strong, impressive piece of work. The role demands of the actor the expression of almost every human feeling and passion. Mr. Blank meets this demand and exhibits thereby his whole gamut of admirable and well-schooled talents.

The Yiddish Sapho was one of the successful new plays of last season in the Ghetto, and its revival aroused almost as much interest as its first performance. Jacob Gordin, its author, is one of the foremost Jewish dramatists in New York. He is a man of middle age, of much learning, and of long experience in his art. His drama, The Jewish King Lear, written about ten years ago, is still very popular and is often presented. It might seem strange that so capable a playwright should devote himself to adapting the plots of English plays to the Yiddish stage, but for the fact that the Jewish theatregoer has the same fancy for such adaptations as the American theatregoer has for the dramatized novel. Mr. Gordin is, however, an adept at reproducing the sentiment, the thought and the argument of a play without borrowing either the scenes, the incidents or the atmosphere. Upon the surface The Yiddish Sapho is utterly unlike Clyde Fitch's Sapho, but the heart interest is precisely the same in every particular.

Madame Kalish played the title-role, as she did last season, in artistic fashion. Her repose, grace of movement and sympathetic voice were admirably displayed, and at the climax she rose to a high point of pathetic emotion. Madame Kalish has long cherished a desire to appear upon the English stage, and toward that end has mastered, within the past two years, the English language. Her work this season has attracted wide attention outside the Ghetto, and one of the foremost American managers is now making plans to bring her forward next Winter at a Broadway playhouse.

The supporting company in the productions of God, Man and Devil and Sapho was excellent. Kessler did a splendid piece of work in the leading male role of the latter play, and Tornberg, the comedian, was tremendously applauded for his impersonation of Fingerhoot.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

W. N. S.: Carmen is not copyrighted.

W. T. W., Pittsburg, Pa.: Marie Prescott played Iago, in New York City, in February, 1890, to the Othello of R. D. Maclean.

M. A. W., Boston: Minnie Ashley is in this city, undergoing treatment for her eyes. Her condition is said to be much improved.

P. DE L., Milwaukee, Wis.: Alice Holbrook is still in the profession. She has played in opera and comedy.

R. E. R., Athens, O.: The production of Faust appearing Feb. 21 at Los Angeles was Lewis Morrison's, with Erroll Dunbar in the title-role.

FISHKILL: An original copyright protects a play for a period of fourteen years. Copyright may be renewed at the expiration of that time for another term of fourteen years.

ADELE: The Prince Pro Tem. company that played Canada early in the season has closed. The Packard Opera company is now playing Prince Pro Tem. in the South.

J. P., Washington, D. C.: The Pillars of Society, by Henrik Ibsen, was presented for the first time in America at the Amberg Theatre, on Dec. 26, 1889.

M. MACDONALD, Arlington, Mass.: Lotta played the title-role in Fire Fly; or, The Friend of the Flag, at Wallack's Theatre, New York, Aug. 10, 1868.

VAN, St. Mary's, O.: 1. Mabel Hite has appeared in vaudeville and in A Milk White Flag. 2. Mabel Montgomery has played in Mexico, Gentleman Joe, Gayest Manhattan and in vaudeville. 3. Zaza, as played by Mrs. Leslie Carter, has not been published as a book.

R. G. H., New York: The Chapel Street Theatre was erected in 1761. It was the third playhouse built in New York City, and it stood in Beekman Street, a short distance below Nassau, on the south side of what was then called Chapel Street. Mr. Douglass, the manager, had considerable difficulty in securing permission from the authorities to build the theatre, as the enterprise was opposed by the press and a number of citizens. Finally permission was granted and the theatre was opened on the night of Nov. 19, 1761, with a performance of The Fair Penitent. The cost of the building was $1,625, and the scenery and accessories cost $1,000. The house held $450, and the current expenses averaged $39.07 per night. During the first season, which lasted five months, a number of Shakespeare plays were produced, including Hamlet, Henry IV, Romeo and Juliet, Othello and Richard III. Also there were presented many lighter pieces and comedies popular at the time. Two performances only were given each week. The playhouse doors were opened at four o'clock in the afternoon and the curtain rose precisely at six. The company included Mr. Hallam, Mr. Douglass, Mr. Reed, Mr. Quelch, Mr. Morris, Mr. Allyn, Mr. Tomlinson, Mr. Sturt, Mr. Tremaine, Mrs. Morris, Mrs. Douglass and Mrs. Hallam.

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THE PLAYERS' CHRONOLOGY.

March.

20. Death of Lawrence Barrett, 1891.
Charles Fechter's first appearance as Hamlet, at Princess Theatre, London, 1861.

21. Birth at Chillicothe, O., of Miron W. Leffingwell, 1828.

22. Debut, at the Chestnut Street Theatre, Philadelphia, of Hester Warren (Mrs. Wills, Mrs. Proctor), 1827.
Birth, in Lombard Street, Philadelphia, of Susan Denin, 1815.

23. Debut of John Drew as Plumpers in Cool as a Cucumber, at the Arch Street Theatre, Philadelphia, 1873.
Suicide of William Henry Hamilton in San Francisco, 1864.
Birth, in Boston, of Mrs. John Greene (Anne Navarro), 1809.

THE USHER.

Is it likely that the Faversham-Diplomacy scheme which Charles Frohman, aided and abetted by the *Herald* and the other papers that are at his back, will succeed in luring the public?

Mr. Faversham is a fair actor, who has had the good fortune—for some unknown reason—to stir the sensibilities of susceptible matinee girls. He is now to be turned out of the Frohman factory as a "star," and as a preliminary to this project he is to be "presented" in New York and then raced around the country for a few weeks in Diplomacy, supported by the Empire Stock company.

Through the medium of his coterie of press puffers a deliberate effort is being made to impress the public with the idea that this is going to be a dramatic event of the first importance; that the cast will be of the "all-star" variety, et cetera.

It is not at all singular, in view of developments of this sort, that the star system is criticised and discredited by certain intelligent writers. Stardom meant something in the past; nowadays it is becoming merely a scheme to give a fictitious importance to mediocre actors in the eyes of the unthinking.

It does not seem probable, however, that the Faversham Diplomacy bluff will work with the same success as the Maude Adams-Romeo and Juliet circus a couple of years ago.

●

I hear, by the way, that Margaret Anglin is to be the leading woman of the Empire company in place of Jessie Millward, who is to give up that post.

Miss Anglin has much more title to aspire to starhood than the majority of Frohman's actors. She has proved herself to be possessed of rare gifts by her vivid and moving performance in Mrs. Dane's Defence.

It is a pity that during this early period of her dramatic career she is not placed in an atmosphere more conducive to artistic development. Properly trained and directed great things might be achieved by Margaret Anglin.

●

There is a rumor afloat that Daniel Frohman will give up his stock company after this season and devote his energies to managing stars and making special productions.

The rumor goes on to say that Mr. Frohman will devote a good part of next season at Daly's to the presentation of musical comedies and that he will fill the rest of the time with his stellar attractions.

Color is given to this story by Mr. Frohman's interview in Sunday's *World*, wherein he points out the difficulties of holding together a stock company owing to the pecuniary allurements offered talented actors by speculators who desire to make "stars" of them.

●

It is only enthusiasts and men capable of uncomplaining personal sacrifice that are capable of accomplishing much in the way of reform, and it is because of possessing the qualities of successful leadership that George Fuller Golden has managed to found the association of White Rats and inspire the members with the determination to escape from bondage.

Mr. Golden has been assailed bitterly in certain quarters. His motives have been falsely impugned and his personal character has been attacked. These are the inevitable consequences of a fearless course such as he has pursued. It is worthy of note, however, that the attacks have come from low and vicious sources.

Mr. Golden is all right. He may have made some slight blunders in the conduct of his brave and thus far victorious campaign, but he has to-day the respect and the affection of his army of associates and that is the best answer in the world to his malicious detractors outside the ranks of the vaudeville profession.

●

And now it is Elsie De Wolfe. She has tried to be a star several times with inglorious results, but she is not discouraged and will make the experiment again.

Miss De Wolfe doubtless is encouraged by the fact that many persons who can act only a little bit are seeking places in the starry heavens, but she should pause and reflect if it is not too late.

In spite of years of industrious "working;" in spite of the good offices of friends outside the profession; in spite of many golden opportunities Miss De Wolfe has not established herself as an actress of ability. She has achieved some local note as a sort of dressmaker's model, but that is the sum and substance of all the fuss and feathers.

●

The report last week that Nixon and Zimmerman were looking for a theatre in this city was promptly denied. Nevertheless, it would seem that their co-partners in the Theatrical Trust are using care to keep the Philadelphia concern in a position of subjection.

Nixon and Zimmerman, last year, in order to obtain the recognition that they considered their due in the matter of Philadelphia bookings, threatened to establish an independent circuit of their own, and to that end secured the Alvin Theatre, Pittsburg, and took preliminary steps for a theatre in Chicago. The matter was patched up, however, for the time being.

Elements of danger to the existence of the Trust are visible in several directions. The fact that two other members of the Trust than Nixon and Zimmerman are interested in one Philadelphia theatre, and are said to be in control of the new theatre that is to be opened there next season (Richard Mansfield will be the inaugural attraction), is likely to create friction; while it is a significant fact that in the announcements of the alleged and intangible new theatre that members of the Syndicate are reported to be projecting in Chicago, the names of Nixon and Zimmerman do not appear.

As a matter of fact, however, the project of another Trust theatre in Chicago is based on nothing more substantial than "talk," whose purpose may be to create a bugaboo for the independent Grand Opera House.

●

The death of Lieutenant Leonard Chenery removes a figure from New York life that will be missed. He was respected and popular in club circles, in society and among actors, scores of whom were on his list of friends and acquaintances.

Lieutenant Chenery was an inveterate first-nighter. For many years he was a prominent figure at all important *premieres*, and his judgments, although apt to be indulgent, were often valuable.

Recently Lieutenant Chenery, still a constant playgoer, had lost an amiable little vanity that ten or fifteen years ago afforded a good deal of amusement to his friends. Such was his pride in being able to express when asked an opinion regarding any new play or artist, that when several new plays were simultaneously produced the Lieutenant would avoid his clubs and other haunts until after he had been able to make the round of all of them, as he would have considered it a positive humiliation not to be able to express his views upon any performance that might happen to be a subject of discussion.

●

The profession is showing praiseworthy determination to make the benefit of Madame Januschek, that is to take place at Wallack's on April 12, a great pecuniary success.

There will be a strong bill, and all the prominent actors hereabouts on that date will combine in it, but there are great numbers of the profession who would like to show their sympathy and good-will toward the invalided woman who once sat in the seats of the histrionic mighty, and they will undoubtedly send their subscriptions in to the committee that has charge of the testimonial.

Amelia Bingham will manage the affair and will deliver a brief address. J. E. Dodson, with a strong support, will appear in his characterization of Richelieu. Weber and Fields, De Wolf Hopper and Lillian Russell will present a novelty, and representatives of all the other principal companies in town will appear.

GEORGE W. LEDERER RETURNS.

George W. Lederer returned from London last Wednesday. With him came James E. Sullivan, Albert Hart, Harry Fairleigh, Ella Snyder, Claudine Sharp, Katie Seymour, Emilie Hervé and others, imported and domestic, who are to appear in a revival of The Casino Girl that Mr. Lederer will make at the Knickerbocker Theatre April 1. Mr. Lederer also declared his intention to produce early in May a Harry B. Smith-Ludwig Englander adaptation of a German musical comedy, Die Landstreicher; to put on a new review, The Casino Girl in London, about June 1; to build in this city an amusement place similar to the London Hippodrome—for which he claims no less than twenty sites have been offered to him—and to arrange for the production in London next season of various American plays, including possibly Way Down East and Uncle Tom's Cabin. These little matters accomplished, Mr. Lederer will go back to the other side.

TWO MORE THEATRES CUT PRICES.

Two more theatres followed the example of the Manhattan and the New York last week, making a reduction in their prices of admission. Manager Jacob Litt announced that beginning with the opening of The Price of Peace on Thursday the tariff for seats at evening performances at the Broadway Theatre would be lowered from the $2 scale to 25, 50 and 75 cents and $1 and $1.50. The first six rows in the orchestra will be sold at $1.50 each, and the rest of the ground floor at $1 a seat. At the matinees the prices will be 75 cents for the orchestra and 50 cents for the balcony.

Manager Oscar Hammerstein, of the Victoria, has cut prices at his theatre from $2 to 50 cents. The change took effect yesterday, when a "supplementary season" of My Lady was begun. Specialties will be introduced during the performance.

EIGHT BELLS AT THE PAN-AMERICAN.

Manager W. E. Flack, of Eight Bells, has arranged for a run of that successful pantomimic comedy at the Lyceum Theatre, Buffalo, N. Y., during the Pan-American Exposition, opening May 13 and continuing for an indefinite period. Eight Bells has the present season eclipsed all its previous records. John F. Byrnes, who is now touring Europe in search of novelties for next season, will return to this country in May.

INTENDING VOYAGERS.

Mr. and Mrs. J. W. Slocum and Amelia Stone will sail for London, March 27, on the *Oceanic*.

Paul M. Potter has taken passage for Europe on the *Kaiser Wilhelm der Grosse*, sailing April 2.

John Turton, leading, with Rose Melville. * *

ACTORS' CHURCH ALLIANCE NEWS.

The Rev. S. Edward Young, Alliance chaplain in Pittsburg, Pa., has originated—or, at least, has been the first to put in actual practice—a plan by which the church and stage may aid each other, that seems to give promise of great success. The plan is to engage opera singers and other professional musicians who may, while touring, pass Sunday in Pittsburg to take part in the musical services in the Second Presbyterian Church, of which the Rev. Mr. Young is the pastor. Regular fees will be paid to musicians so engaged, and the Music Committee of the church invites traveling professionals who are members of any church to correspond with the secretary of the committee at least two weeks before the Sunday upon which they will be in Pittsburg. An advertisement of the committee will be found in another column of this issue.

Verner Clarges, who is a sort of "roving commissioner" of the Alliance, writes as follows: "The Alliance will prove to be the greatest friend the theatre and the 'good' theatrical managers ever had. My interviews with the chaplains assure me of this. The clergy and members of their congregations are now attending theatres who never attended before. The churches of all denominations are coming over to us. It is a good sign, and the theatre is going to reap a great benefit ere long from the work of the Alliance."

The sixteenth regular service of the New York chapter of the Alliance was held on Sunday evening at the Central Park Baptist Church, in Eighty-third Street. The Rev. H. M. Warren, D.D., pastor of the church and Council officer of the Alliance, preached an interesting sermon upon "The Duty of the Church to the Stage." In part he said: "There is nothing so good in the world as religion and the love of God, but there are some things beside these that are good and are worthy the attention of men. The music of Mendelssohn, for example, is almost as good as any sermon that has ever been preached. The Church in recent years has awakened to the fact that there is an enormous power for good in art, and now we have the Actors' Church Alliance combining the power of religion and the power of stage art for the betterment of men. Almost any congregation would be bettered by seeing a performance of Lovers' Lane. I wish that all the 'kickers' of the Church might see that play and profit by it. And The Old Homestead.—What a marvelous work of reclamation that play has done! For many years the Church has been engaged in ferreting out the evils of the stage, instead of appreciating its virtues. I am glad to say that that attitude is changed now. The stage has rarely struck back. It has ever been more charitable toward the Church than the Church has been toward it. Nowadays the moral play is fighting for supremacy. The people of the Church should aid in this fight by shunning immoral plays. Discrimination is the watchword of to-day—and I feel confident that it will win."

The Rev. F. J. Clay Moran, chairman of the Law Committee of the Alliance, was then introduced, and spoke briefly about the work of the organization in stopping Sunday performances. The Managers' Association, he said, had threatened that they would wear out the Alliance in the Sunday closing matter by having cases postponed, but in this, Mr. Moran declared, the managers have made a grievous mistake. The Alliance, said he, will win.

ACTORS INJURED IN TRAIN WRECKS.

Seven members of the Rose Stillman company were injured early on the morning of March 11 in a wreck on the Yazoo and Mississippi Valley Railway, between Memphis and Vicksburg. The company was on its way to Clarksdale, Miss., where it was booked for last week. The train was running at the rate of fifty-four miles an hour, when, at 2.10 A.M., a broken rail caused it to leave the track. The cars were overturned and many of the passengers pinioned in the wreck.

Those injured in the Stillman company were: Rose Stillman, spinal cord injured and face cut and bruised; Julia Bennett, neck badly wrenched and body severely bruised; Cricket Caryl, cut on the cheek; Mrs. L. B. Neabe, head and hands cut; Mrs. Reynolds, bruised, and Mabel Dempster, back injured and body bruised. C. S. Riggs, badly hurt in both legs.

Manager Riggs, despite his injuries, was able to render valuable service by putting out the car stoves, that, if left burning, might have set the train on fire. The company proceeded to Clarksdale, where the sufferers received medical attendance.

In a railway collision between Spokane, Wash., and Missoula, Mont., last Saturday, the special car of an Uncle Tom's Cabin company caught fire. Three musicians, members of the company, were burned to death.

WALKER WHITESIDE REAPPEARS.

Walker Whiteside, who recently closed his starring tour, after losing his entire equipment of scenery and costumes in the theatre fire in Kansas City, made his first appearance under the management of the Shipman Brothers at Charlottesville, Va., on March 11, in his romantic comedy, Heart and Sword. Almost as much excitement attended the reopening as attended the closing of his season. Charlottesville did not receive him with fire, but on the day of his opening a prominent citizen died, a young society man of the town committed suicide, and a sensational murder occurred, during the afternoon, in the neighborhood of the theatre. Despite these adverse circumstances the first performance of the Shipman-Whiteside attraction was very successful pecuniarily.

"SUPER" AFTER MANSFIELD.

John Rogers, a super in Henry V, swore out a warrant for assault against Richard Mansfield in Philadelphia last Tuesday, alleging that during the performance at the Walnut Street Theatre, Monday night, Mr. Mansfield struck him violently on the head with a spear. Rogers also began civil proceedings for $5,000 damages. When the criminal case came up in court Wednesday Rogers announced that he had decided to withdraw both complaints. Mr. Mansfield is reported to have admitted privately that he struck Rogers, but that the blow was a gentle tap, delivered for corrective purposes and in the interest of stage discipline.

JAMES F. KELLY AND DOROTHY KENT.

On the first page of this issue of THE MIRROR appears an excellent likeness of James F. Kelly and Dorothy Kent, who have been successful in a wide range of comedy parts. They are singers and dancers of ability and have had the advantage of an excellent schooling in farce-comedy, drama and vaudeville. This season they are playing the principal comedy parts and introducing their specialty in Blaney's An African King. When this company closes they will re-enter vaudeville, presenting George H. Emerick's skit, A Ginger Snap.

TO LICENSE HYPNOTISTS.

A bill introduced by Assemblyman Babcock at Albany last week provides that after May 1 no person shall practice hypnotism or mesmerism unless authorized by the Regents, after showing that he has a general education and has studied medicine in a medical school for two years. A fee of $50 is charged for a license to practice. The penalty for practicing without authorization is not more than $250 fine or six months' imprisonment. Any one practicing under an assumed name is guilty of a felony.

PERSONAL.

Photo by Falcon.

WHITEFORD.—Above THE MIRROR prints a portrait of Sarah Whiteford, who has won success this season as Chrystal, the lead in Hearts of Oak.

KALISH.—Madame Bertha Kalish, of the Thalia Theatre company, has gone to Lakewood for a ten days' rest.

OTIS.—Elita Proctor Otis will not appear in Human Spiders, as has been reported. She has had a number of offers to originate "adventuresses'" roles, but desires to depart from this line of work and to impersonate high comedy roles in which she scored her first successes.

TABER.—Robert Taber is to be Mrs. Langtry's leading man in her coming London season.

HARE.—John Hare, in a curtain speech in Chicago last week, announced his intention to retire from the stage after this season for an indefinite period.

HOLLAND.—Joseph Holland has been engaged to play George Washington in Betsy Ross.

JEFFERSON.—Joseph Jefferson will begin his Spring tour at Jacksonville, Fla., April 6. He will play the Harlem Opera House week of April 22.

HELD.—Anna Held will appear at the Casino next September in a new musical comedy by Smith and De Koven.

KELLERD.—John E. Kellerd succeeded Wilton Lackaye as Uncle Tom in Uncle Tom's Cabin at the Academy of Music last evening.

FAVERSHAM.—William Faversham bought last Tuesday the dwelling house, No. 38 East Seventy-sixth Street.

BENNETT.—Gertrude Bennett will give a dramatic recital at the Waldorf-Astoria on the afternoon of March 21. Her programme will include selections from Browning, the Rubaiyat of Omar Khayyam, Robert Louis Stevenson, and others in lighter vein. She will be assisted by Tom Karl.

JOHNSON.—Fannie Johnson was married at New Brunswick, N. J., on March 13 to her second cousin, Professor William Van Bergen Van Dyck, of Rutgers College. Professor and Mrs. Van Dyck left last Wednesday for the West Indies. They will live in New Brunswick on their return, Mrs. Van Dyck retiring from the stage.

FITCH.—Clyde Fitch will go abroad next April to spend the Summer. He has contracted to write a play for Charles Frohman.

WHYTAL.—Mr. and Mrs. Russ Whytal will produce during their Spring tour the one-act play, The Sacrament of Judas, that was played in England by Forbes Robertson and Mrs. Patrick Campbell.

COLLIER.—Mr. and Mrs. William Collier celebrated the ninth anniversary of their wedding on March 14, with a dinner to the members of Mr. Collier's company after the performance of On the Quiet.

LYNDEN.—Sylvia Lynden has announced her betrothal to F. J. Marston, a cattle king, with large ranges in Texas and Indian Territory. She will spend the month of May visiting his family. Miss Lynden will continue on the stage.

HALTON.—Marie Halton has made a conspicuous success in the title-role of the Berlin production of San Toy.

SEMBRICH.—Marcella Sembrich has been engaged to tour Europe next season with Michael Neumann's German Opera company.

NETHERSOLE.—Olga Nethersole underwent a successful operation in London on Saturday.

MILLWARD.—Jessie Millward will leave the Empire Theatre Stock company at the close of this season. She will return to England to star, but may revisit this country.

COGHLAN.—Rose Coghlan will return to the legitimate next season in a revival of Madame. She will spend the Summer abroad.

MITCHELL.—Langdon Mitchell, who is spending several months in Rome, will sail for this country on May 1. During his stay abroad Mr. Mitchell has mapped out a new play.

IN ANOTHER LEGISLATURE.

P. E. Ellis, correspondent of THE MIRROR at Carson City, Nev., has been instrumental in securing the introduction in the Senate [illegible] of the American Dramatic [illegible] bill relative to the public representation of dramatic plays and musical [illegible] was introduced in the Assembly by the Hon. James D. Sweeney, [illegible] the Committee on Judiciary, which reported it favorably, and after a short speech by Mr. Sweeney in its behalf, it was [illegible]

BERKELEY LYCEUM (22 West 44th St.). Closed.
VICTORIA (Seventh Ave. and 42d St.). My Lady—6th Week—38 to 43 Times.
REPUBLIC (207-211 West 42d St., adjoining The Victoria). Viola Allen in In the Palace of the King—12th Week—82 to 90 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.). Henry Greenwall Stock in The Sporting Duchess.
MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in A Temperance Town.
BROADWAY (Broadway and 41st St.). Closed Sat. Eve., Feb. 23. The Price of Peace—Announced for Time, March 21.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.). Mrs. Dane's Defence—12th Week—92 to 99 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Grand opera in Italian, French and German—Repertoire 14th Week. La Boheme, Lucia di Lammermoor, Siegfried, Satanella (French), Gotterdammerung, Rigoletto, Cavalleria Rusticana, Faust.
CASINO (Broadway and 39th St.). Florodora—19th Week—140 to 147 Times.
KNICKERBOCKER (Broadway and 38th St.). To Have and to Hold—3d Week—17 to 24 Times.
HERALD SQUARE (Broadway and 35th St.). The Girl from Up There—11th Week—81 to 88 Times.
GARRICK (35th St., East of Sixth Ave.). Captain Jinks of the Horse Marines—7th Week—51 to 58 Times.
KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.
SAVOY (112 West 34th St.). The Four Cohans in The Governor's Son—4th Week—25 to 32 Times.
MANHATTAN (1285-1287 Broadway). Lovers' Lane—7th Week—48 to 55 Times.
THIRD AVENUE (Third Ave. and 31st St.). The Tide of Life.
BIJOU (1229 Broadway). Amelia Bingham in The Climbers—10th Week—74 to 81 Times.
WALLACK'S (Broadway and 30th St.). Effie Shannon and Herbert Kelcey in Manon Lescaut—Announced for Tuesday, March 19.
DALY'S (Broadway and 30th St.). James T. Powers in San Toy—65 plus Revival—3d Week—17 to 24 Times.
WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—29th Week—223 to 230 Times, and Travesties on A Royal Family and The Gay Lord Quex—14th Week—102 to 109 Times.
COMIQUE (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12.30 to 10.45 p. m., also Madame Butterfly—5th Week—49 to 60 Times.
GARDEN (Madison Ave. and 27th St.). Under Two Flags—7th Week—49 to 56 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 26th Sts.). Sportsmen's Show.
MINER'S (312-314 Eighth Ave.). The Gay Morning Glories.
MADISON SQUARE (24th St., nr. Broadway). William Collier in On the Quiet—6th Week—43 to 50 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). The Lash of a Whip—4th Week—25 to 32 Times, also The Shades of a Night—1st Week—1 to 8 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12.30 to 10.45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Whitney and Knowles' production of Quo Vadis.
IRVING PLACE (Southwest cor. 14th St.). German Tragedy, Comedy and Opera.
FOURTEENTH STREET (14th St., near Sixth Ave.). Chauncey Olcott in A Romance of Athlone—Revival—1st Week—1 to 9 Times.
KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.). Uncle Tom's Cabin—3d Week—17 to 24 Times.
TONY PASTOR'S (143-147 14th St.). Continuous Vaudeville—12.30 to 11.00 p. m.
DEWEY (126-132 East 14th St.). The Bon Ton Burlesquers.
STAR (Broadway and 13th St.). The Convict's Daughter.
GERMANIA (147 East 8th St.). Adolf Philipp in Der Millionen Schwab—13th Week—85 to 92 Times.
LONDON (255-257 Bowery). Rice and Barton's Big Gaiety Company.
PEOPLE'S (199-203 Bowery). The Hebrew Drama.
MINERS (165-167 Bowery). Travesties Burlesquers.
THALIA (46-48 Bowery). The Hebrew Drama.
WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). Fifth Concert Boston Symphony Orchestra—Fri. Eve., March 22.
PARK (383 Fulton St.). B. S. Spooner Stock in Fanchon the Cricket—6th Week of Season.
HYDE AND BEHMAN'S (340-352 Adams St.). Vaudeville every afternoon and evening.
NOVELTY (Driggs Ave. and South 4th St.). Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Elm Pla., nr. Fulton St.). Shore Acres—9 plus 1 to 8 Times.
PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in A Flag of Truce.
UNIQUE (194-196 Grand st.).
LYCEUM (Montrose Ave. and Leonard St.).
CRITERION (Fulton St., opposite Grand Ave.). Frank E. Baker Stock in What Happened to Jones—13th Week of Season.
AMPHION (437-441 Bedford Ave.). Phoebe Davis in Way Down East—8 plus 7 plus 1 to 7 Times.
STAR (391-397 Jay St., nr. Fulton St.).
EMPIRE (101-107 South 6th St.). Permanently closed Sat. Eve., March 16.
COLUMBIA (Washington, Tillary and Adams Sts.). Daniel Frohman Stock in Lady Huntworth's Experiment.
GAYETY (Broadway and Middleton Sts.).
BIJOU (Smith and Livingston Sts.).
MONTAUK (585-587 Fulton St.). John Drew in Richard Carvel—2d Week.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville every afternoon and evening.
ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). Vaudeville every afternoon and evening.

AT THE THEATRES.

Irving Place—Frauen von Heute.

Farce in three acts, by Benno Jacobson. Produced March 15.

Martin Meier	Otto Ottbert
Eugenie	Ada Merito
Mohnfeld	Gustav v. Seyffertitz
Blasius	Georg Basch
Harry Mollenthin	Adolf Zimmermann
Ellen Mollenthin	Hedwig Lange
Curt von Dobtherphul	Vladimir Schamberg
Lucie	Maria Elsenhut
Emanuel Sulzki	Max Hanseler
Hulda	Marie Reichardt
Franziska	Frida Brandt
Friedrich	Carl Fischer
Toni	Gussie Frankel
Robert	Jacques Horwitz
Franz	Willy Frey

Last Friday evening was the occasion of the benefit, at the Irving Place Theatre, of Gustav von Seyffertitz, the very popular comedian of Director Conried's company. This fact alone was sufficient to fill the theatre, but double interest was awakened by the production, for the first time in America, of Benno Jacobson's farce, Frauen von Heute (Women of To-day). The play, like most of those imported by Mr. Conried, bears the hall mark of Germany's approval, and its fame had preceded it here by several months. It was received with great favor by the audience and will be continued through this week.

Frauen von Heute is rather more sparkling than the majority of German farces, and some of its situations border on the risque. It does not possess the serious foundation that is found in nearly all of the light pieces presented at the Irving Place. It was made, apparently, simply to create laughter, and it serves that purpose admirably. Three of the principal characters are "new women" of the sort long familiar in America. One is a doctor, another a lawyer, and the third a novelist. The husband of the doctor, who is himself a doctor, rebels because his wife is more interested in her profession than in him. He induces his particular friend, a lawyer, whose wife is a lawyer, to go with him to a fashionable restaurant, there beyond the reach of their wives to enjoy a feast and whatsoever adventures fall in their way. They meet two young women whom they believe to be dancers, and invite them to dine. When the gaiety is at its hight a number of people known to both men enter the restaurant. The doctor discovers that one of the supposed dancers is really his wife's maid. The lawyer, by this time, has reached a state of high exhilaration, and invites the whole roomful of people to attend a ball at his house on the following evening. The lawyer's assistant, Mohnfeld, endeavors constantly to straighten out the tangle into which his principal is plunging himself. On the next evening the people come to the lawyer's house in response to his invitation. He has forgotten all about it. Mohnfeld takes the whole blame for the orgy upon his own shoulders, and the trio of wives make peace with the trio of husbands.

Gustav von Seyffertitz had in Mohnfeld a role splendidly suited to his abilities and humorous style of acting. He made the most of it, and was rewarded by the complete approbation of the audience. It is hardly necessary to say that all of the other roles were capitally played, since in Director Conried's productions a poor impersonation is practically unknown. The stage-management was admirable, and many of the women's gowns were very handsome indeed.

Star—The Convict's Daughter.

Melodrama in five acts by J. A. Fraser. Produced March 18.

William Woodford	Frank Russell
Colonel Mathew Gould	George Walters
James Blackadder	Priestly Morrison
Jack Warburton	Lionel Clark
Major Watson	Richard Dalton
Edwards	Charles D'Aubery
Dolesmith	John Lerch
Trusty	Andrew Knowlton
Detective	John Kirkwood
Mrs. Colonel Gould	Helen Desmond
Edith	Myrtle May
Susan	Louise Valentine

The Convict's Daughter was played for the first time in this city at the Star Theatre last evening before a large audience. The play in its present version, although new to the present generation, was produced in another form, nearly seventy years ago, under the title of Joe Crease, the Juggler, and later was played by George S. Knight as Baron Rudolph, the Noble Outcast.

The story of the play tells of a young girl adopted by a Kentucky gentleman, in place of his own child, that dies at birth, and of the secret of the girl's real parentage, which the Kentuckian keeps from his wife. When the girl has reached the age of seventeen she is wooed by a young man of her own home, to whom her foster father conndes the intelligence that the child is not his own, and that, although her mother is dead, her father still lives. The girl's cousin is also anxious to wed her, because of her fortune, and overhearing the story of her birth, he contrives to pass off an escaped convict as the girl's father. The convict, realizing that it is a matter of re-imprisonment if he refuses to obey the cousin's orders, helps him until the end in all his schemes, when he discovers by accident that he actually is the girl's father, and refuses to aid her persecutor further. Finally the convict is vindicated of the crime for which he was imprisoned, and the usual happy ending takes place.

The play is a strong one of its class and the dialogue is above the average. The principal role, that of the convict father, William Woodford, was capitally played by Frank Russell, who extracted both humor and sentiment from it. The daughter, Edith, was charmingly portrayed by Myrtle May. Louise Valentine as Susan, the maid, was pert and amusing. Lionel Clark was a manly Jack Warburton, while the Major Watson of Richard Dalton and the Colonel Gould of George Walters were excellent characterizations. The other roles were in competent hands. The settings were satisfactory and the scene showing the escape from Sing Sing was sensational and effective. Next week, A Trip to Coontown.

American—The Sporting Duchess.

The performance of The Sporting Duchess by the stock company at the American this week is on a par with the company's recent efforts that show a decided improvement over those given earlier in the season. Barring an occasional lack of smoothness, and some flaws in the details of the staging, the presentation was a pleasing one. The company had been greatly augmented, and included a number of principals not seen at this theatre before. Ralph Stuart's Earl Desborough was an even, consistent portrayal. Hardee Kirkland did very well as the villainous Major Mostyn, Thomas Keogh made a satisfactory Doctor Streatfield, and Menifee Johnstone an uneasy Rupert Leigh. Herman A. Sheldon hardly realized the possibilities of Joe Aylmer as a character part. John Gorman made a good impression as Dick Hammond.

Jane Kennark was out of her element as the Duchess of Milford, but did well in the circumstances. An excellent performance, that was sympathetic and earnest, was the Countess of Desborough of Helen MacGregor. Georgia Welles showed sweetness and pathos as Mary Aylmer. Amelia Gardner made an effective Vivien Darville. Julia Blanc was a capable Mrs. Donnelly, and Anna Buckley a bright Annette.

The rest of the long cast was acceptable, and the scenery, though somewhat worn, was adequate. The audience was responsive, especially during the race scene. Next week, The Wages of Sin.

Murray Hill—A Temperance Town.

Charles H. Hoyt's comedy, A Temperance Town, is this week's bill at the Murray Hill Theatre, and, judging by the size and enthusiasm of the audience last night, it will prove one of the most popular of the many excellent offerings that Manager Donnelly has made this season. The play is well mounted, and almost every role is well acted. Henry V. Donnelly himself, as "Mink" Jones, is in his element, and from first to last his acting is natural, humorous, and sympathetic. Thomas L. Coleman, long associated with villain roles, is an excellent, though rather unduly hard Ernest Hardman. Walter Allen, as Bingo, shows his well-known and well-appreciated comedy talents; and Alphonz R. Ethier, a comparatively new member of the company, is altogether satisfactory in the role of John Worth. Arthur W. Gregory does a capital character bit as Uncle Joe, "the oldest man in town." Charles D. Waldron as Squire Belcher, William Redmond as Oakhurst, Burt Wallace as Pray, and John Westley as Dr. Sawyer also deserve favorable mention. Francis Starr is a sympathetic, earnest, and attractive Ruth; Laura Hope Crews is a bright and ingennous Roxana; Rose Stuart gives an admirably buoyant impersonation of Arabella Doe, and Mrs. Thomas Barry as Mary Jones holds the interest of the audience, as usual, to the end. Next week, Fedora.

Fourteenth Street—A Romance of Athlone.

Chauncey Olcott revived yesterday afternoon at the Fourteenth Street Theatre Augustus Pitou's romantic Irish comedy, A Romance of Athlone. Mr. Olcott's performance of Dick Bonyane was easy and graceful, and his songs, which were generously interspersed throughout the play, were sung in his usual pleasing manner. Edith Barker, as Rose Manning, made a very comely heroine, and her acting was sympathetic, natural, and delightful. Louise Marcelli, as a gypsy girl, was sufficiently uncouth and passionate. Elizabeth Washburne, as Ann Shea, provided some excellent comedy, while Charles R. Gilbert, as Robin McMahon; Katharine Willard, as Eleanor McBride, and Tottie Carr, as Bessie Bonyane, were competent. The villainy of Walter McCullough as Francis Bonyane might have been more effective had his enunciation been better. The others in the cast were, on the whole, satisfactory. The scenery and costumes were quaint and picturesque.

Third Avenue—The Tide of Life.

Last evening E. N. McDowell's The Tide of Life company began its second engagement at the Third Avenue Theatre. Upon the earlier visit of the attraction it made so favorable an impression that the audience last night was very large, and, as before, very enthusiastic. The play has been changed to advantage since it was last seen here by strengthening the important scenes and by the introduction of a number of new specialties. The company includes Frank Kilday, J. Moy Bennett, Jerome Kennan, Phil McCarthy, Billy Bowers, Helen Dale, May E. Cunard, Bertha Welby, and Lida Richards—all of whom played their roles excellently and won the approbation of the audience. Next week, Hogan's Alley.

At Other Playhouses.

LYCEUM.—The Shades of Night, Captain R. Marshall's one-act fantastic comedy, that had its first production at the recent Actors' Fund benefit at the Broadway, was put on after A Lash of a Whip last night. Elsie de Wolfe, Grace Elliston, E. M. Holland, and Arnold Daly acted the charming playlet very well.

METROPOLIS.—The attraction here this week is James H. Wallick's production of Eleanor Merron's charming rural drama, The Dairy Farm. The original scenery is used and an especially strong company presents the play.

ACADEMY OF MUSIC.—Crowds are flocking to see Uncle Tom's Cabin. John E. Kellerd made his first appearance as Uncle Tom last evening.

BIJOU.—The Climbers is drawing capacity houses. Bijou Fernandez entered the cast last evening.

BROADWAY.—The Price of Peace is announced for Thursday night.

CASINO.—Florodora goes merrily on.

CRITERION.—Julia Marlowe continues in When Knighthood was in Flower.

DALY'S.—San Toy is still popular.

EMPIRE.—Mrs. Dane's Defense begins its last fortnight.

GARDEN.—Blanche Bates in Under Two Flags is the bill.

GARRICK.—Ethel Barrymore in Captain Jinks of the Horse Marines remains the attraction.

GRAND OPERA HOUSE.—Quo Vadis opened for the week last night.

HERALD SQUARE.—The Girl from Up There has two weeks more to run.

KNICKERBOCKER.—The public has apparently rated To Have and to Hold at its true merits. The engagement will end in two weeks.

MADISON SQUARE.—William Collier continues his hit in On the Quiet.

SAVOY.—This is the last week of The Four Cohans in The Governor's Son.

REPUBLIC.—Viola Allen continues her successful season in In the Palace of the King.

VICTORIA.—My Lady continues.

WALLACK'S.—Herbert Kelcey and Effie Shannon will present Theodore Burt Sayre's Manon Lescaut this (Tuesday) evening.

MANHATTAN.—Lovers' Lane is well patronized.

P. W. L. NEWS.

An interesting programme was given at the Drama Meeting of the Professional Woman's League yesterday. Mrs. B. C. De Mille was chairman. The first number was a piano solo, by Mrs. C. M. Lally. Mr. G. F. England then sang an aria from Le Cid. Olive Oates gave a recitation, Maida Craigen a comedietta, and Augusta Glose, some musical impersonations. Mrs. Anna Randall-Diehl next spoke on "The Problem Play—the Mechanism of Expression." After this Suzanne Leonard Westford sang comic, Lottie Harkness recited from Shakespeare; Mrs. England rendered Creole songs, and "Aunt" Louisa Eldridge gave several patriotic poems. As a finale Mrs. Lally played "Home, Sweet Home." Next Monday will be Social Day at the League. Preparations are being made for the League's annual benefit, that will be given some time in April.

THE JANAUSCHEK BENEFIT.

The mammoth benefit for Madame Janausheck, that is being arranged by the younger actresses of the American stage, will take place on April 12 at Wallack's Theatre, the use of which has been given by Manager Theodore Moss. Arrangements for the benefit are being perfected rapidly. The programme will be an all-star one, containing, it is said, an array of names never equaled at a similar entertainment in this city.

Viola Allen, who was with Amelia Bingham and Blanche Bates on the committee in charge of the benefit, was compelled to resign last week owing to the serious illness of her mother. She was succeeded by Julia Marlowe. Miss Allen, however, will appear at the benefit in the third act of The Christian, supported by Edward Morgan and others of the original cast.

WHITNEY TO STAR LULU GLASER.

F. C. Whitney yesterday entered into a contract with Lulu Glaser, by which she is to star under his management for a term of years, heading the Lulu Glaser Opera company. Miss Glaser will tour America and Australia in a repertoire of comic operas especially written for her. Her tour will begin early next season and she will be seen in New York during the winter. Following the Australian tour the company will go to London.

STUDENTS APPEAR IN THE MIKADO.

At Berkeley Lyceum, on Saturday evening, the students of the American School of Opera appeared in The Mikado. Considering the limited experience of the singers and the lack of stage room and appropriate scenery, the performance was admirable. Among the students who were especially successful in their roles were Iver Anderson as Nanki-Poo, Andreas Schneider as Ko Ko, Allen C. Hinckley as Pooh Bah, and Katherine Colvin as Yum Yum.

J. C. WILLIAMSON HERE.

J. C. Williamson, the Australian manager, arrived in the city last Thursday, and will remain here for two weeks. His visit is principally for pleasure and recreation. He will go to England before returning to Australia.

AN ARBITRARY BILL DEFEATED.

The bill that passed the lower house of the Arkansas Legislature fixing the maximum price of theatre tickets in that State at one dollar was defeated in the Senate a few days since, the vote being almost solidly against the bill.

COMPANIES CLOSING.

—Unbeknown Bread, in Washington, March 23.
In the Path of the Plague, at White Haven, Pa., March 13.
The Missouri Girl, May 8.
The Last Mail, April 14.
A Mormon Wife, March 23.
The Pilar-Morin company, at Montreal, Canada, March 16.
Lost River, at Toronto, Canada, March 16.

REFLECTIONS.

The betrothal of Hugo Toland and Gertrude Tidball is announced.

Sadie Martinot's tour in Sapho began at Rochester, N. Y., yesterday.

Frank V. Hawley will go in advance of Victory Bateman in East Lynne.

The regular Autumn and Winter term of the Stanhope-Wheatcroft Dramatic School will end on April 20. Before that time one more public matinee will be given at the Madison Square Theatre.

Hattie Bernard Chase, who is this season playing Lygia in Alden Benedict's production of Quo Vadis, did not appear with the company during the recent engagement at the Third Avenue Theatre. Her name appeared on the programme, but at the time she was ill with the grip.

Susan Halpren, a student this year at the American Academy of the Dramatic Arts, has, it is said, fallen heir to a palace in Venezuela valued at $60,000.

Edward Hagerup Grieg, the distinguished Norwegian composer, has recovered from his recent serious illness and is making plans to visit America within the present year.

The St. Louis branch of the Castle Square Opera company will go to the Pabst Theatre, Milwaukee, early in April for a season of four weeks. The company will be brought to the Montauk Theatre, Brooklyn, on May 13, to begin its annual season there. As heretofore the repertoire will include both grand and light operas.

The Climbers will continue at the Bijou until the end of this season. In September Amelia Bingham and her company will open a tour of the principal cities at Boston. They will return to the Bijou Jan. 27 for the remainder of the season and will then produce a new play.

J. Marshall Wilson gave a dramatic recital at the Waldorf-Astoria March 14.

Gustave Kerker and James L. Lederer sailed from Liverpool for New York March 14.

Lizzie Conway, of Lovers' Lane, was robbed last Wednesday of a pocketbook containing $27, that she left in her dressing-room at the Manhattan Theatre.

Arthur Byron will leave John Drew's company at the end of this season.

The Lederer Amusement Company, of New York City, formed to carry on theatrical business in the United States, Canada and England, was incorporated at Albany on Saturday. The capital is $100,000, and the stockholders are: Franklin Bich, George W. Lederer, Herman Oppenheimer and William Klein, all of New York City.

Geoffrey Stein has been made stage-manager of Henrietta Crosman's company.

James McElhern and Caroline L. Plunkett (Edna Kenney) were married in Chicago, March 14.

Newell and Niblo have closed with Midnight in Chinatown.

Ellen Mortimer will continue with Stuart Robson, playing Constance Neville in She Stoops to Conquer.

Barry Smirl and Rose Kessner were married at Cleveland, O., Feb. 25.

The pupils of the Cincinnati School of Expression, Jennie Mannheimer, director, gave their sixth invitation recital March 15. Mrs. Burton Harrison's comedy, Poleska, Arthur Mackim's Lady Eva's Strategy, and a selection from "The Little Minister" were given, together with a number of recitations.

Allie Marshall, of The Rounders, was called upon at short notice to play then the opening night in Minneapolis. She scored a hit and will continue in the part.

The Dvorak Dramatic School, Chicago, has in rehearsal for early production Pygmalion and Galatea and A Doll's House.

Holbrook Blinn left To Have and To Hold last week and sailed for England to fill an engagement there. Sidney Herbert, who has been the Governor Yeardley, succeeds Mr. Blinn as Lord Carnal. Louis Bedrichs joins the company to play Governor Yeardley.

In a recent issue of *El Nuevo Dia*, of Manila, P. I., there is published a notice of the forthcoming appearance, at the Zorilla Theatre in that city, of Pomard's Liliputian company. The season will open, the paper states, with The Belle of New York!!

Edward J. Ratcliffe yesterday filed a petition in bankruptcy, stating his assets at $1.00, and his liabilities at $7,292.

Manager Frank L. Perley and the members of the Alice Nielsen Opera company will sail for the other side on the *Majestic* to-morrow, to fill their engagement at the Shaftesbury Theatre, London. Mr. Perley has not yet selected Miss Nielsen's successor as prima donna of the company for next season. While abroad he will visit Paris and see several American singers who have been highly recommended to him. One of them may be selected for the position.

ABOUT RAILROADS.

The Cincinnati, Hamilton and Dayton Railway now offers excellent accommodations between Toledo and Indianapolis. Theatrical companies can leave Toledo at midnight, arrive at Cincinnati 6.50 a. m., allowing sufficient time for breakfast, and leaving at 8.30 a. m., arriving at Indianapolis 11.45.

C. L. Horton, of the Big Four Route, writes: "I am a regular Mirror subscriber, and I find your 'Dates Ahead' columns a great help to me in handling theatrical business for this company."

LETTER TO THE EDITOR.

The Galley Slave.

PITTSBURG, Pa., March 15, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Several weeks ago I discovered through the correspondence of THE MIRROR that the Daniel K. Ryan Company were playing The Galley Slave. Being the sole owner of this play, and never having had any business transaction with Mr. Ryan with regard to this or any other play, I wrote to him for an explanation.

His reply was to the effect that it was not Bartley Campbell's drama he was playing, but A Celebrated Case, under the title of The Galley Slave.

This is manifestly unfair, and I consider it more detrimental to my interests as owner of The Galley Slave to have the title used for another play than it would be to have the play I own pirated under any other than the original title.

I believe that in the case of The Galley Slave the trade-mark having been so long established I will have little trouble in protecting my rights and establishing my claims to damages.

Yours truly,
ROBERT CAMPBELL.

Married.

CULLEN-BRADY-PATTI.—Thomas H. Cullen, Jr., and Erminia D'Angri Brady-Patti (Florence Bell), in New York city, on March 14.

SMIRL—KESSNER.—Harry Smirl and Rose Kessner, at Cleveland, O., Feb. 25.

THERRIEN-BROWN.—Theodore F. Therrien (Theodore F. Terry) and Bessie Howard Brown, in Boston, Mass., March 12.

VAN DYCK-JOHNSON.—William Van Bergen Van Dyck and Fannie Johnson, at New Brunswick, N. J., March 13.

WISEMAN-ATHENS.—George Wiseman and Arline Athens, at Jersey City, N. J., March 4.

WALKER-LYMAN.—William Walker and Belle Lyman, in Chicago, Ill., March 12.

Died.

BRADLEY.—Dr. Edward Bradley, in New York city, March 15, aged 65 years.

BROWNE.—Virginia Richmond Browne, at Chicago, Ill., Feb. 14, of paralysis of the heart, aged 54 years.

FENDALL.—Ona Fendall, at Denver, Col., March 8, aged 19 years.

HAMLIN.—Harry M. Hamlin, at Plymouth, N. H., on March 11, of consumption.

SHAFER.—Grace R. Shafer (Grace Hamilton), at Bronxville, N. Y., March 10.

WILHELM.—John Wilhelm, at Traverse City, Mich., March 10.

L. R. STOCKWELL'S STORY.

Photo by Falk, 17-15 W. 20th St., New York.

Not long ago an eminent dramatist ventured the opinion in a public speech that one of the chief reasons for the present domination of the manager over the actor in America is that the average manager is at his desk every day some hours before the average player is awake. "Success," said he, "is apt to be the first caller in the morning." Possibly the numerous successes of L. R. Stockwell may be attributed to his habit of early rising. He is up with the larks, the sun, the chanticleer and such other citizens as have reputations in this direction. He invited a MIRROR man to call upon him at half-past eight A.M. THE MIRROR man bought a new alarm clock and reached Mr. Stockwell's hotel at the appointed time. The actor had breakfasted and had been out for a constitutional. As he sat vigorously puffing his cigar he looked healthy, wealthy and wise—which condition, according to the old saw, his habits entitle him to. He rose briskly and extended his hand as though about to say "My name is Marks—Marks, the lawyer." But he did not say that. Instead he plunged directly into the business of the moment and related the following story of his career:

"I was born, he began, "at Woodstock, Conn., in April, 1854. In 1867 I made my stage debut at the Howard Athenæum, Boston, under the management of I. B. Rich, in the title-role of Paddy Miles' Boy. The occasion was a benefit of some kind, and, with the assistance of a kindly disposed audience, I made enough of a hit to gain several similar engagements during the next three years. At the end of that apprenticeship I was engaged to play at the Globe Theatre in support of Charles Fechter in Monte Cristo. That was my real start in the profession. From the Globe I went over to the Boston Theatre, then under Booth's management, and served a term as general utility man.

"Next came my first road experience, as a member of Charles Matthews' company, on a tour through the Canadian provinces. Mr. Matthews was then seventy-three years old, but he did not show his age in appearance, in manner or in his habits. He was a delightful man, indeed, and wherever we went he was sure to be the guest of honor at a dinner given by the provincial governor or some high official of the town.

"After playing one season with Mr. Matthews, I spent an equal time touring with Bidwell and Wilkinson, and then became a member of John Ellsler's company at Pittsburg. While there, as comedian of the company, I made my first appearance in the role of Marks, in Uncle Tom's Cabin. Since then I have played the part so many times that I have completely lost count—and, as you know, I am still adding to my score nightly at the Academy of Music. The production in Pittsburg—I think it was in 1875—was intended to run for only one week, but so great was our business that the play was kept on for six weeks, and then we made a tour of the principal Western cities, carrying all our scenery and effects. The 'Gates Ajar' transformation scene originated in that production, and, if I am not greatly mistaken, we used real negroes as supernumeraries for the first time. We had fifty negroes on the stage, and as there were some good singers among them, we introduced several musical numbers—plantation melodies—which were tremendously enjoyed by the audiences. Pecuniarily the Uncle Tom season was enormously successful. I believe that a capable company can make money with Uncle Tom's Cabin in any city of this country at any time. Twenty-odd years ago I played in the first production in New Orleans of Uncle Tom's Cabin. It was, in a way, a dangerous experiment, but we made as much money there as we could have made in any Northern city.

"Altogether I spent about four years with John Ellsler in Pittsburg and, later, in Cleveland. Now that Mark Hanna is such an important political figure it may be interesting to recall the fact that a part of his enormous fortune was gained, practically, at John Ellsler's expense. Mr. Ellsler, you know, spent about sixty thousand dollars in building his Cleveland theatre. He fell into financial difficulties and the theatre was sold under the hammer. Mr. Hanna bid in the property for half its cost, and it was generally understood that Mr. Ellsler would be permitted to redeem it. But once Mr. Hanna got the theatre into his hands, he held fast to it and he holds it still.

"From Cleveland I went to Chicago and played Marks all one Summer at McVicker's Theatre. Again I went with the play on a tour this time to the principal cities of the East—and at length played out to San Francisco, in which city I remained, as you know, for many years. There I got into theatrical management, and built Stockwell's Theatre, which was afterward named the Columbia. During the eighteen months of my management of that theatre I had a splendid company and made many productions noteworthy in the history of the San Francisco stage. Blanche Bates made her first professional appearance there, under my management, in a play called The Picture. I also introduced Peter Jackson to the public as an actor. He played Uncle Tom when we presented Uncle Tom's Cabin, and I must say that he played the role very well indeed.

"After giving up Stockwell's Theatre I managed the Grand Opera House for a time, and later spent seven years as a member of the firm of managers of the Alcazar Theatre. During all this time I played comedy roles with the company. Maude Adams and her mother were members of the organization for quite a period. The present star was then playing very small parts, but she played them very well indeed.

"My next San Francisco theatre was the California, where I had a company that included Frederick Warde, Rose Coghlan, Effie Shannon and Herbert Kelcey. About five years ago I undertook the management of the Nance O'Neil company and piloted that organization over the West and to Honolulu. Last year I toured the West, playing in A Texas Steer and A Midnight Bell, both of which plays were originally written for me by the late Charles H. Hoyt.

"Naturally after my long stay in the West I am glad to be back in New York this season with my old friend, W. A. Brady. Mr. Brady and I were together in more than one enterprise in San Francisco, and in my opinion there is not a man of his age in the profession that has as complete a knowledge of the stage as Mr. Brady has. In preparing Lovers' Lane for the stage he did wonderful work, cutting, revising and strengthening the weak spots. Mr. Brady also did a lot of work in rewriting parts of the version of Uncle Tom's Cabin that we are now playing at the Academy. This present production of Uncle Tom's Cabin, by the way, is a bigger thing scenically than the average onlooker imagines. There are eighteen complete settings used in it, besides the twenty-one scenes in the transformation. I am very glad to continue my Uncle Tom experiences in this, the greatest production of the play ever made."

THE STOCK COMPANIES.

The third week of a series of Sardou productions at the Grand Opera House, Memphis, Tenn., was marked by a very successful production of Theodora last week. The Hopkins Stock company, ably seconded by Melbourne MacDowell, appeared to splendid business. Mr. MacDowell's work as Andreas won much applause. Nettie Marshall in the title-role added new laurels to her already enviable reputation. Not a little of the success of this production was due to the wonderfully clever acting of Frederick Julian as Justinian. The original costumes and accessories of the Davenport production were used. La Tosca this week.

* * *

My Friend From India scored the greatest comedy success of the season with the Boyle Stock company, Nashville, Tenn., last week. Morris McHugh as Erastus Underholt kept the audience in an uproar. William Stuart as Keene Shaver did clever comedy work. J. H. Hollingshead as Charlie Underholt, and William G. Beckwith as Tom Valentine were satisfactory. J. H. Applebee was artistic and amusing as the Rev. James Tweedle. Yateman Alley as Jennings and Thomas Sterrett as Finnerty were acceptable in minor roles. Anna Hollinger as Tilly won the honors among the women. Emma Butler was pleasing as Mrs. Beekman Streete. Ethel Barrington wore some fetching gowns and gave an interesting performance of Marian Hayste. Nancy Rice and Ruth Cawthorne played the Underholt girls in a capable manner. Trilby, March 18-23.

* * *

At the Grand Opera House in New Orleans the Baldwin-Melville Stock company is meeting with an unusually large and deserved attendance. Hazel Kirke, March 11-16, was put on in a satisfactory manner. Maude Odell, Maurice Freeman, Lucia Moore, Blanche Seymour, J. M. Sainpolis, L. O. Hart and T. J. Grady are doing excellent work.

* * *

Emelie Melville, who has been with the Pike Stock company, Cincinnati, all this season, has been re-engaged for the company's Summer season in Detroit and Minneapolis. In Cincinnati Miss Melville has been warmly praised by the reviewers and has made special hits as Mrs. Lorimer in The Moth and the Flame, Mrs. De Peyster in The Charity Ball and Mrs. Veale in Lady Bountiful.

* * *

A San Francisco paper says that Horton Barker, a young woman, who has been blind from her birth, has been engaged for the Alcazar Theatre Stock company there.

* * *

Yolande Bijou will return to Corse Payton's Theatre, Brooklyn, to play in A Flag of Truce, after finishing her engagement at the American Theatre in this city.

* * *

Walter P. Greene probably will return to stock work this season at the close of his engagement with Secret Service.

* * *

Carleton Macy resigned last week from the Columbia Theatre Stock company, Newark, of which he has been leading man.

Mr. Macy was accidentally stabbed in the chest during the duel scene in Slaves of the Orient at the Columbia Saturday night. A painful but not serious wound was inflicted.

Oliver Byron is playing a week's engagement in The Plunger and The Inside Track at Columbia Theatre, supported by the Stock company.

* * *

Lillian Andrews has been re-engaged for the third time by James Neill.

* * *

Stella Kenny and Kate Jepson have signed for the Bonelli-Stahl Stock company in Columbus, O.

* * *

Lisle Leigh has been engaged as leading woman of the E. J. Albee Summer Stock company, Providence.

* * *

The Columbia Stock company, with William Bonelli and Rose Stahl as stars, will open its ten weeks' season at the Grand Opera House, Columbus, Ohio, under the management of W. D. Butterfield, March 25, in Christopher, Jr. The following people have been engaged for the company: Joseph Bailey, M. M. Murray, Louis Albion, George S. Fell, Forrest H. Cummings, Walter Daniels, Stella Kenney, Kate Jepson, and Eleanor Blanchard.

* * *

Lorraine Dreux was out of the production of Stricken Blind by the Rosenthal Stock company at Robinson's Opera House, Cincinnati, for several days last week, having fallen and injured herself during the performance March 16. Her role was acceptably taken by Isabel Fenton.

* * *

Mattie Choate has been engaged for the Morosco Stock company, San Francisco.

* * *

Benjamin B. Vernon has organized a Stock company to play a circuit of Long Island towns. The company will open on March 25, and for the first two weeks will present A Scrap of Paper.

* * *

The Baldwin-Melville Stock company, now in New Orleans, will go to Montreal for the Summer season.

* * *

The Alcazar company, San Francisco, on March 4 appeared in The Countess Gucki, Joseph Kilgour, Edwin T. Emery, Lila Convere, and George P. Webster scoring in the prominent parts. The week of March 11 The Last Word was the offering. The Proper Caper being this week's bill.

A NEW PROGRAMME COMPANY.

The New York Programme Company, with a stated capital of $500,000, was organized last week. H. B. Sire, of the Sire Brothers, heads the company, which will publish the programmes of the New York, Criterion, Casino, Bijou, and the New York and Casino roof gardens. Associated with Mr. Sire, it is said, are managers in this and other cities, and whose names are withheld, and their programmes also are to be made by the new company.

One of the company's announced intentions is to turn out programmes that are more artistic than the present ones, and that will be valuable as souvenirs.

The programmes of almost all the principal theatres in New York are now published by Frank V. Strauss. When seen at his office yesterday Mr. Strauss said that he had not a monopoly of the programme publishing business and any competitor that might enter the field had his wishes for success.

AGAINST THE GERRY SOCIETY.

Mayor Van Wyck yesterday licensed Lily Gelb, aged thirteen years, to continue in a child's part in Lovers' Lane at the Manhattan Theatre. The Gerry Society opposed her appearance.

Marie Haynes's leading characters and heavies at liberty. * *

GOSSIP OF THE TOWN.

Edythe Gibbons, whose portrait accompanies this notice, is this season playing Rosa in The Telephone Girl with success. She possesses ability and ambition. Her previous engagements have been with Richard Mansfield in Cyrano de Bergerac, and with C. W. Couldock in his last season.

C. B. Bradford has signed as advance agent for the tour of the United States Marine Band. Mr. Bradford secured the engagement through his advertisement in THE MIRROR.

James McArthur, who dramatized Beside the Bonnie Briar Bush, has collaborated with Max Pemberton in a comedy with Louis XV and Madame Du Barry as central figures. Julia Neilson has the English rights and Daniel Frohman will do the play here.

Henry Burnham Boone, whose novel, "Last over Courthouse," recently published by Harper Brothers, is already in its sixth edition, has written a play of Virginia life that may be produced here next season.

Sam S. Shubert may produce The Brixton Burglary at the Lyceum Theatre in April.

William A. Brady has arranged to make a new production at the Theatre Republic April 29. The name of the play is not given, but, according to rumor, it may be Betsy Ross, that will be due in Philadelphia shortly before.

Eddie Dunn, who has just recovered from his illness, will be in advance of Carl Carlsen.

Announcement has been made of the betrothal of Thomas H. Williams, Jr., who is the financial sponsor of the Alice Nielsen Opera company, to Miss Steele, of Oakland, Cal.

L. C. Wiswell, treasurer of the Manhattan Theatre, will be general manager of the Windsor, Ont., Driving Park this Summer. He has filled the position for several seasons.

Mrs. Le Moyne, Eleanor Robson, and Otis Skinner will begin their special tour in matinees of In a Balcony at the Tremont Theatre, Boston, May 6.

Unleavened Bread, that closes temporarily at Washington next Saturday, will reopen April 29 at the Tremont Theatre, Boston. The company will be the same with the exception of Edward Morgan.

L. F. Gottschalk, formerly of the Frank Daniels Opera company, has just returned from California, where he went to attend his father's funeral.

After a single trial Hermoine Hazleton was engaged to make her debut in a prima donna role, taking the part of Dorothy in The Runaway Girl company, which appeared at the Columbia Theatre in Brooklyn last week. Miss Hazleton comes from a well-known Chicago family. Although this is her first appearance in professional circles, she has had considerable experience in amateur work, and has spent the greater part of her life in cultivating her voice and perfecting her musical education. She came to New York last Fall and with a view to obtaining a wider field sought a position. She was tried by the manager of The Runaway Girl company, and he immediately secured her for her present part. Her performance has met with unqualified success.

Willis Marks has retired from the stage, and is now selling oil stocks in San Francisco.

Robert C. Vernon, who owns a version of Manon Lescaut by C. M. Ercole, made application in the Supreme Court last week for an injunction to restrain Theodore Moss, of Wallack's Theatre, Herbert Kelcey, Effie Shannon, and Theodore Burt Sayre from producing at Wallack's the third act of Mr. Sayre's Manon Lescaut that Mr. Vernon claims infringes on his play. Hearing was set for yesterday before Justice Scott, but was postponed until to-day.

Carroll Daly has been offered the heavy leads in Bonelli and Stahl's Stock company, playing Columbus this Summer, but was compelled to decline on account of a prior engagement with Carl Haswin in The Silver King.

Fanny McIntyre having just concluded a starring engagement of three weeks with the Bowdoin Square Stock, Boston, Mass., immediately joined Through the Breakers, assuming the leading role so successfully played by her last season.

Vivian Bernard, who has been very ill, was obliged to relinquish her part in Janice Meredith, which is now being played by Annie Wood.

Maude Gilbert has been transferred from A Royal Family to The Little Minister.

King Washington, a new romantic drama by Robert Lewis Weed, founded upon the novel of the same name by Adelaide Skeel and William H. Brearley, will be produced at Meriden, Conn., Easter Monday, April 8, and make a Spring tour of the Eastern cities. The title of the play is chosen from the historical fact, substantiated by original letters on file in the State Department at Washington, of General Washington's refusal, in 1782, to accept the kingship of America. John Physioc is painting the scenery. The production is under the management of William A. Rogers.

The Kilties' Band will close its tour on March 23, having been ordered to report for regimental duties in Toronto on that date. The tour has been an artistic and pecuniary success. Power Brothers and Brown, who have been directing the Kilties, are negotiating for a European musical attraction which will likely visit America the coming season.

Jack B. Isaacs, manager of The Angel of the Alley, was made a member of order of eagles at Seattle, Wash., Feb. 24. At Tacoma, March 1, the members of the company presented Mr. Isaacs with a handsome Elks charm.

F. A. Tolver has closed a season of twenty-seven weeks with William Bonelli in An American Gentleman and joined Vogel and Deming's Minstrels as ad. agent.

John Allison, who for the past three years has been playing the leading role in What Happened to Jones, is arranging to take out a company next season in The Wrong Mr. [illegible] for which play he has secured the [illegible] rights from Broadhurst Brothers.

Bessie [illegible]lyn has signed with Sam Wokes and will go to London with the [illegible] Up There.

[illegible] award for best editorial by William A. [illegible] and published by the J. J. [illegible] Co., [illegible] a copy of [illegible] from well-[illegible] the profession and [illegible]

"Six Months [illegible] years" is the [illegible] published by [illegible] the author gives [illegible] penses of himself [illegible] journey through [illegible] estine, Syria, Turkey, Greece, [illegible] land, France, England, and Scotland. [illegible] penalties of each month [illegible] Mr. Kellar tells clearly how the tour was made with equal economy. [illegible] that his was not a "rough[illegible] enjoy any special [illegible] of the book is 50 cents. [illegible] author.

James W. Evans, manager for Spooner Dodge, has been compelled to take a vacation at his home, Emmaus, Wis., because of sickness, but will rejoin his company soon.

Rose Swan joined Harry Corson Clarke's company at Chippewa Falls, Wis., in response to a telegram, and went on in the ingenue role in What Did Tomkins Do, without a rehearsal. She was letter perfect, made a hit, and was engaged for the rest of the season.

Macauley and Patton's production of The Minister's Son, under the management of J. M. Stout, will open its season in Chicago, Ill., July 28. W. B. Patton will be featured.

The plan for a special matinee of Edith Wharton's new play, The Shadow of a Doubt, with Elsie de Wolfe in the leading role, has been abandoned.

Foxy Quiller has been booked for the Manhattan Beach Casino this Summer.

Jacob Litt has bought on the quiet from W. G. Smythe, and William Collier will continue to star in it next season under Mr. Litt's management.

John C. Fisher is preparing suits against three managers of burlesque companies who are said to be using Florodora music without permission.

Clara Thropp returned to her company in Texas last week, having partially completed her plans for the production next season of a new play.

Lindenthorpe Park, Marcus Hook, near Chester, Pa., has been leased by J. Frost Williams, who will build a theatre there, and offer a stock company and vaudeville next Summer, opening May 27.

Matthews and Bulger signed contracts last week by the terms of which they will star next season in a new play by George H. Broadhurst, under the management of the Broadhurst Brothers.

Frank Evans, who has been ill in St. Luke's Hospital since Dec. 28, was discharged on March 14.

Tim Murphy will close his season in A Bachelor's Romance on March 30, and on April 8 he will revive The Carpet-bagger for a Spring tour.

Lillian Harris will star next season in A Woman's Power.

Mrs. Beaumont Packard returned last Thursday from a four weeks' visit with her aged mother in New Orleans. She reports that the south is in a most prosperous condition and will be a profitable field for theatrical enterprise next season.

Ada Humbert, of the Packard Exchange, is in Syracuse, N. Y., on a fortnight's vacation.

Preparations are being made in Chicago for an Actors' Fund benefit at McVicker's Theatre, on March 28.

The St. Charles Theatre, New Orleans, is being rebuilt and will be opened early in September under the management of the Orpheum Circuit.

Jay P. Leland closed with Homespun Hearts and has been engaged to open, April 15, as a member of the Albee Stock company at Providence, R. I.

Maude Odell, who this season has become a favorite in New Orleans because of her work with the Baldwin-Melville Stock company, contemplates starring next season. She is looking for a suitable play.

The Mittenthal Brothers have almost completed the work of organization, through the Packard Exchange, of their Dangers of Paris company, which is to begin a Spring tour of the principal Eastern cities at the National Theatre, Philadelphia, on April 8. The company includes Harrison J. Wolfe, Hudson Liston, Frederick C. Douglas, Joseph J. De Grasse, J. Green, Frederick McIvitie, William Hooper, Blanche Hall and Annie Brooks. Edwin Dudley has been engaged to supervise the production.

Belle Lyman, of Foxy Quiller, was married to William Walker in Chicago, March 12.

Kinsley Fiele's new play, Bow Bells, has been secured by Daniel Frohman.

Buffalo Bill's Wild West will appear at Madison Square Garden April 2 20. The performance will include a war spectacle, The Capture of Pekin.

William A. Brady is to play Uncle Tom at one performance during the run of Uncle Tom's Cabin at the Academy of Music.

A divorce was granted to Harriet J. Catheart from Paul Alber Matchett at Chicago, March 4.

A reception to the children of the stage and children of stage people was given at the Twelfth Night Club's rooms in Berkeley Lyceum, March 12. Evangeline Irving and Florence Nathan were the hostesses and saw that the little folk had a merry afternoon.

Edward F. Evans, manager of Evans and Wardell's stock company, is to marry Mary E. Hallebeck next July. Frank R. Evans, business-manager of the company, and May Gable also are to be married.

It is reported that Elsie De Wolfe will head a company of her own next season in a new drama of American society life under George W. Lederer's management.

Arthur M. Miller, who managed Whitney and Knowles' Eighteenth Century Visits, has compiled some statistics of the tour that closed at Richmond, Va., March 9. The company was out twenty-six weeks, during which time it gave 185 performances, traveled 17,329 miles and appeared in 92 cities in 26 States and 2 provinces.

W. J. Ferguson has returned to the cast of Florodora at the Casino, after an absence due to the grip.

A [illegible] containing the L'Africaine costume of M. Journet, of the Grau Opera company was stolen from the Metropolitan Opera House last week.

Charles B. Craig has left the Post-Graduate Hospital, having recovered from his long [illegible]

Mrs. John Allen Reed, who has been [illegible] from lung trouble, left for Denver.

Mrs. Reed has met with success as a dramatic reader.

Madame Pilar M[illegible] had her dressing-room at Manhattan [illegible] of it was burned. [illegible] wise injured.

John [illegible] forced [illegible] son. * *

THEATRES AND MUSIC HALLS.

Tony Pastor's.

This is anniversary week at Pastor's and Mr. Pastor celebrates his thirty-sixth year as a vaudeville manager in New York. He will make his first appearance this season with new songs and parodies. On the bill with him are Gardner and Vincent; Duffy, Sawtelle and Duffy; Condit and Morey, Maxmillian and Shields, Four Weston Sisters, Amann and Hartley, Lotta Gladstone, Dick and Kittie Kumins, Bryant and Burrows, Bush and Gordon, Mlle. Latoska, Frank and Ida Williams, and the vitagraph.

Keith's Union Square.

Cecilia Loftus makes her reappearance in vaudeville, this time in a little play, The Vivandiere, by Grant Stewart. The Agoust Family remain; Lillian Burkhart offers a new sketch, Jessie's Jack and Jerry; and others are the Four Otts, Chevalier Scognamillo, Louise Dresser, Belen Reed Trio, Hughes and Anger, Crolius and St. Alva, the Carol Club, Trask and Gladden, and the biograph.

Proctor's Twenty-third Street.

The bill is headed by the Sugimoto Japs, followed by Prelle's dogs, Max Waldon, Zelma Rawlston, Giacinta Della Rocca, Charles P. Mason, and Arvello.

Proctor's Fifth Avenue.

Madame Butterfly is continued. Helen Dauvray makes her local reappearance in Nights Out, assisted by M. A. Kennedy. Others are Jess Dandy, Sisters O'Meers, Dupont and Lothian, Willis Family, Kaimo, and the Keatons.

Proctor's Palace, Fifty-eighth Street.

In the bill are Wilmer and Vincent, Pete Baker, The Automobile Girl, Smith and Chisholm, Aurie Dagwell, the Musical Craigs, and the kalatechnoscope.

Proctor's 125th Street.

Frederic Bond led in Her Last Rehearsal. The Finneys, three Vilona Sisters, the Bachelor Club, Jane Courthope and company, Eddie Clifford, and the Vougere Trio were others.

Weber and Fields'.

The stock company remain with the same successful bill, Fiddle Dee Dee and the burlesques, and the advance sale is, as usual, of the sort that makes the ticket rack look like a deserted post-office.

Koster and Bial's.

The White Rats provide another big bill, leading this week with Otis Harlan and Henry Lee. Others are Powers Brothers, John W. Ransone, Louise Gunning, Joe Flynn, Truly Shattuck, Ward and Curran, Maxwell and Simpson, the Garrisons, Newsky Troupe, Gardner Brothers, Kherns and Cole, and Sheehan and Kennedy.

Hurtig and Seamon's.

Rose Coghlan and company offer a playlet, The Ace of Trumps. Other features are a Japanese musical comedy, Miyo Sen; James O. Barrows and company; Matilde Galliani (her first appearance in vaudeville), the Flying Banvards, Rauschle, Neva Aymar, and Frank Cotton's donkeys.

New York.

The stock company continue in The Giddy Throng, After Office Hours, the burlesques and ballets, with vaudeville by Laura Burt, Edna Aug, Emma Carus and others, and the American debut of the Prosperos, European acrobats.

THE BURLESQUE HOUSES.

DEWEY.—Ed. F. Rush's Bon-Ton Burlesquers hold the fort this week, putting up two burlesques and olio, with Dot Davenport, Shayne and Worden, Barrett Brothers, Mlle. Dazzia, Viola Sheldon, Byron Langdon and the Toozoonin Arabs. Next week, A New York Girl.

MINER'S BOWERY.—Waldron and Bryant's Trocadero Burlesquers offer two burlesques and olio, showing Minnie Belle, Washburn and Crawford, Cohen and Gardner, Smith and Champion, Lew Palmer, and Nelson, Glinseretti and Demonio. Next week, Sam T. Jack's Own company.

LONDON.—Rice and Barton's Big Gaiety company have returned with one of their famous bills, introducing Rice and Barton, Idylia Vyner, Rice and Elmer, Ruff and Retto, Princeton Sisters, Revere Sisters, Eckhoff and Gordon, Adelaide Marsden, and Mullen and Dunn. Next week, Rose Sydell's London Belles.

MINER'S EIGHTH AVENUE.—The Gay Morning Glories are sprouting on the western slope of this island.

OLYMPIC.—The Vagabonds have moved northward to entertain the Harlemites.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Agoust Family made their local vaudeville debut and went as well as when they were seen in the late unlamented Star and Garter and with Peter F. Dailey in Hodge, Podge & Co. Their act is a model one and, while none of their juggling tricks is especially novel, all are accomplished with such grace, address and finish as to appear as good as new. There is an uncommon atmosphere of refinement about the act, the three men are well dressed, the lady is beautifully gowned, and all know how to wear their clothes. John C. Rice and Sally Cohen put on Frandon Hurst's new sketch, All the World Loves a Lover, and scored a hit. The scene is Archie Forrester's bachelor apartments, where a luncheon is spread awaiting Dorothy Stevens, whom Archie is to marry though they have never met, the wedding having been arranged by their respective fathers. A telephone message comes to say that Dorothy has been delayed and cannot arrive in time. But there is the meal. Archie can't bear to let it go to waste. So he 'phones to a lady acquaintance of amiability and appetite to join him. She has another date, but she volunteers to send still another girl, a chorus girl, forsooth, whom Archie has never seen. Archie decides to take chances and, as he is just expecting her, in blows Dorothy, who wasn't delayed after all and whom he takes for the chorus girl. She tumbles to the complication and masquerades as the chorister while sizing up her prospective husband. He likes her immensely and vows that he wishes she were Dorothy. Then she pretends to get very drunk indeed and, when he is about to call a cab and send her home, the 'phone chirps up again and tells him that the chorus girl is sorry to have disappointed him. That knocks him out. Who on earth, he wonders, is the fair one he has been entertaining? She keeps up the joke a little longer, then owns that she is really Dorothy and not a bit drunk, and all ends joyously. Mr. Rice and Miss Cohen played with fine dash and spirit and got a tremendously hearty call. Yorke and Adams were heavy hitters with a lot of funny new Hebrewisms. Johnstone Bennett and Tony Williams played A Quiet Evening at Home and went well, though their work is getting to be very mechanical now and has lost much of its old vim and color. The Two Andalusians sang admirably, but should learn to complete their costume change off stage. It does not look well for a man to come on in a dress suit frantically arranging his collar and necktie and struggling into his gloves. Professor Powell did well in magic; Emmonds, Emerson and Emmonds won laughs in their comic act; the Americus Comedy Four amused some folk, and the others were Adelina Rostino, O'Brien and Jennings, Wilson and Leicester, Roosevelt Trio, John Geiger, and the Mosher Trio. The art studies, with some new tableaux, made their regulation success, and so did the biograph and the stereopticon. Business was big.

TONY PASTOR'S.—Nat M. Wills topped the ticket and made a very elaborate kind of a hit, taking anywhere from four to seven calls, and only getting away then by springing a pathetic recitation that calmed down the enthusiasm. Mr. Wills had a lot of nonsense to retail and it was relished by the wise and the unwise alike. O'Brien and Havel presented their familiar newsboy and housemaid act, that went with the same old vim and bounce. Mr. O'Brien's agile acrobatics and Miss Havel's songs and dances scoring prodigiously. Mr. and Mrs. Jimmie Barry offered a new act that made a hit. It sketched the visit of a countryman to the gay metropolis and the joyous experiences that finally led him to believe that he had better go home. Different scenes were shown by varying drops and the lines were bright and quick. Mr. and Mrs. Barry both played with excellent skill and no end of good humor and were received with high favor. Silvern and Emerie put in their fine ring work that never fails to go famously. The Three Gardner Brothers contributed their musical comicalities; Harry Thomson reeled off his quaint and catchy monologue; the Sisters Millar sang and banjoed, and the other numbers were by the Brothers Abacco, Cogan and Bacon, Sheridan and Forrest, Trask and Gladden, Tommy and Laura Harris, Benline and Hetz, and the vitagraph. There was the regulation capacity business.

PROCTOR'S TWENTY-THIRD STREET.—Frederic Bond, having closed with At the White Horse Tavern, returned to vaudeville and revived Willard Holcomb's clever playlet, Her Last Rehearsal, and it seemed to go even better than ever. Mr. Bond's impersonation of the stage-manager was again a thoroughly fine bit of work, and he was capitally supported by George Friend and Charlotte Crane. Willis P. Sweetnam came along with the irresistibly hilarious monologue that caused hysterics a week earlier at Keith's and got as many laughs as ever. He had one or two new twists to the story, too, and they were all very humorous. Proprietors of asylums for hypochondriacs and other melancholy folk ought to form a circuit and engage Mr. Sweetnam to prattle for the patients. He would work more cures than all their scientific treatments and medicines. Lydia Yeamans Titus, assisted by Fred J. Titus, introduced her familiar specialties with their customary prosperity, scoring as always, particularly in her baby imitation. One afternoon Mr. Titus was unable to appear, and Mrs. Titus' accompaniments were played most excellently by the versatile and proficient Fred Watson, who surely knows his way around the piano. The Bachelor Club went again as gloriously as at the Fifth Avenue the week before and earned enthusiastic recalls. Soto Sunetaro worked off dexterous examples of Japanese magic, assisted by Madame Sunetaro; Clarence Powell put in an agreeable monologue; Davis and Wilson acceptably illustrated songs; Ella Morris ventriloquized adroitly; the Myers Sisters sang and danced nicely, and Jones and Sutton offered a fair act with songs and dances. Others were Harcourt and May, Dupree and Dupree, the travel views and the kalatechnoscope.

PROCTOR'S PALACE.—The Finneys made their local reappearance in their remarkable tank act and were received with much enthusiasm. Their work under water is little short of miraculous and some of their feats seem well-nigh impossible. The Sugimoto Troupe of Japanese acrobats and jugglers scored a pronounced hit in a surprising display of unusually clever work, introducing some new stunts and doing all with greatest neatness and dispatch. Jane Courthope, supported by Charles Forrester and Harriett Jocelyn, presented Michael Morton's playlet, It Might Have Been, which went well. The story is that of an actress who seeks to disillusionize an adorer by tactics that somewhat remind one of Nance Oldfield and David Garrick. And she succeeds when, other schemes failing, she tells him that she has been married about ten years, that her husband is in an asylum, their little boy in a home, and that she supports them both. It is a pretty play and was thoroughly well acted. Miss Courthope being especially effective. Mr. and Mrs. Tony Farrell appeared in An American Duke. Hattie Lockette, a charming singer and most magnetic little lady, won out handily in some good songs. Her perfect enunciation is a delight. The others were Wilson Brothers, Bell and De Venux, Ed Estus, the Globe Comedy Four, the kalatechnoscope and the travel views.

PROCTOR'S FIFTH AVENUE.—David Belasco's superb production of his dramatization of John Luther Long's story, "Madame Butterfly," was shown for its fourth week and repeated its great success. The fine acting of Valerie Bergere and Claude Gillingwater, and the capital work of their fellow players, again commanded warm praise. Berthe Darel, assisted by Gilroy Brothers, Willie Longley and real live automobiles, sang "The Automobile Girl," by MacConnell and Smith, with considerable success. Smith and Powell introduced a telling comedy sketch that was applauded. Pete Baker weighed in with some first-rate German comicalities and cornered his share of the approbation. Gertrude Mansfield and Caryl Wilbur appeared again in A Bottle and a Bird, which has now completed the round of the Proctor houses here. Falardo was amusingly instrumental; George Hammersmith did his monologue with some good imitations; May Casta sang, and Arvello, and the Boscas filled out the bill with the kalatechnoscope and the travel views. Business good.

PROCTOR'S 125TH STREET.—Wilmer and Vincent led the line in their bright sketch, A Strange Baby, seen a week earlier at the Twenty-third Street, and were again cleverly assisted by Kenyon Bishop. Others who moved uptown from the theatre last named were the Seven Reed Birds in the diverting After the Ball, and the Willis Family in capital musical selections; J. S. Bardette, and Julia Ralph. Burrell Barberetto, a fine singer, made a hit in three songs, among them the pretty new waltz song, "Rosabel." He has a magnificent voice and knows how to use it. Zelma Rawlston got away with her usual success in clever male impersonations and songs. Chalk Saunders entertained admirably with crayon sketches. Little and Pritzkow offered their operatic comedy, and the Keatons proved, as always, in high favor with their unique table act, in which they are now assisted by their promising little son, Buster. Halder juggled, the travel views were exhibited, and the kalatechnoscope scoped.

KOSTER AND BIAL'S.—Lafayette led the list with his versatile act and introduced several new tricks, all scoring. He is constantly improving his turn and spares no pains or expense to make it as attractive and effective as possible. The Lafayette Show and the White Rats combined in supplying the programme, and it was a big one. James J. Morton won second honors with his absurdly-amusing monologue that put the audiences into hysterics and might have gone on forever without stopping, except for laughs. His pathetic song, entitled "A Clothes Line is the Horse's Best Friend," fairly reeked with insane humor and went with continuous applause. Kelly and Ashby presented their original, much-imitated billiard table acrobatics and gave the same old cards and spades to their imitators. Bert Howard and Leona Bland offered their new act, A Strange Boy, by Charles Horwitz, which was not especially happy. It started out slowly with a brace of soliloquies that were too long, and there was no real waking up till Mr. Howard began his trick piano playing, in which department he surely excels. This was the same specialty that made his old act memorable and it scored its customary success. Miss Bland, as always, was pretty, dainty and clever. Stine and Evans recorded a hit in James Gorman's Wanted—A Divorce, which they acted with great spirit and lots of good, healthy humor. Josephine Sabel rattled off songs with her regulation vim. Smith, Doty and Coe ran very well in their neat musical act and were heartily applauded. Others were Maud Meredith, Lillie Lawson, James and Bonnie Farley, and Williams and Adams. The business, like that of the week before, was enormous.

HURTIG AND SEAMON'S.—Adelaide Herrmann was the principal feature in her dainty trick pantomime, The Artist's Dream. Julia Kingsley made a pronounced success in a bright playlet, and the bill also showed the Harmony Four, Harry Le Clair, Four Collinis, Miles and Raymond, Bellman and Moore, and Parker's dogs. The audiences were of the usual large size.

WEBER AND FIELDS'.—The stock company of favorite entertainers continued to capacity business in Fiddle Dee Dee and the accompanying travesties. The indications are that this popular bill could give Tennyson's brook cards and spades in the matetr of running on forever.

NEW YORK.—The stock company still offered The Giddy Throng, After Office Hours and the incidental burlesques and vaudeville. Marwig's ballets were again applauded and a detachment of soldier men from the Second Rhode Island Regiment went through a remarkable and highly effective drill. The business remained very large.

The Burlesque Houses.

DEWEY.—Hayes and Lytton's Comedians in A Wise Guy made their first local appearance in a burlesque house and played to big business. Edmund Hayes repeated his former success in the title-role and in his imitations. Reno and Richards, Raymond Finlay, Ray L. Royce, Moreland, Roberts and Thompson, Doherty Sisters and Jean Cunningham were especial scorers, and the entire programme was well received.

MINER'S BOWERY.—Abe Leavitt's Rentz Santley company, led by Lottie Elliott, moved over from Eighth Avenue and played to big houses.

LONDON.—T. W. Dinkins' Vagabonds took excellent care of large deputations of Eastsiders.

MINER'S EIGHTH AVENUE.—Bryant's American Beauties ornamented the Westside section and pleased big audiences.

OLYMPIC.—May Howard and her company put in the week in happy Harlem.

JULES GARRISON'S CORRESPONDENTS.

Jules and Ella Garrison have issued a neat circular setting forth the merit and the press praise of their clever work, especially showing the hit they made in England. A particularly interesting page is that devoted to photographic reproductions of letters received by Mr. Garrison from Her Majesty, the late Queen Victoria, the present King, Edward VII, Lord Roberts, Major-General Baden-Powell, and Lady Jane Wauchope. Major-General Baden-Powell's letter is worth reprinting. Writing to Mr. Garrison from Pretoria, he says: "I am very proud and flattered to receive the spirited recitation you have been so kind as to send me. It is a great pity we had not the advantage of your presence in Mafeking. You would not only have kept our spirits up but you would have been a garrison by yourself."

EDDIE BALD MAY BE A MANAGER.

Edward C. Bald, the champion cyclist, who branched out as a star actor not so many months ago and failed as such, has visited Niagara Falls, N. Y., to investigate the possibilities of establishing a high-class vaudeville theatre there during the coming Pan-American Exposition in Buffalo, which is only a few miles away, and is connected by trolley as well as steam railways. Mr. Bald is said to be backed by prominent citizens of Buffalo, his native place, and he believes that he could manage a vaudeville theatre at least approximately as well as he can handle a bicycle, which would be doing mighty well.

BIG DIVIDENDS IN LONDON.

The directors of the Empire Music Hall, London, have declared for the past year a dividend of 56 2 3 per cent., which amount was also the dividend declared last year. In 1898, 50 per cent. was declared; in 1896 and 1897, 70 per cent., and 26 2 3 in 1895, which last mentioned year was that still known in London as the time of "the prudes on the prowl." Vaudeville would appear to be remunerative on the other side, too.

THE NEW YORK'S NEW BURLESQUE.

Sydney Rosenfeld is writing a new burlesque, The King's Carnival, for production at the New York next month. In the cast will be seen Marie Dressler, Amelia Summerville, Emma Carus, Adele Ritchie, Laura Burt, Mamie Gilroy, Georgie Kelley, Edna Aug, Nina Farrington, Florence Binford, Mayme Gehrue, Louis Harrison, Harry Bulger, J. Sheerie Mathews, Daniel McAvoy, William Burress, Frank Doane, Edgar Halstead and Patrick Rooney.

THE WHITE RATS AND THE MANAGERS

The White Rats of America continued jubilant last week, and there was ample excuse for celebration. As told in the last issue of THE MIRROR, the members of the Association of Vaudeville Managers had decided to dispense with the five per cent. commission nuisance to which the Rats had objected when they struck recently, the Western members of the association had made up their minds to differ with their Eastern brethren and had recognized the Rats as an organization, and on Friday, Jay Rial, general manager in Chicago for the Kohl and Castle circuit gave out this statement: "We have not resigned from the managers' association, but we have ceased to concern ourselves about it. We have signed a contract with the White Rats and shall do business through their agency in the future."

Then there was Manager L. M. Eirick, of the Empire, Cleveland, a member of the association who announced, contrary to proclamations of certain other managers, that all contracts made with Rats for appearance, excepting three or four for this week, whose places had been filled would hold good. There had been much talk about how Rats would be blacklisted henceforth and forevermore, which, of course, would have been a very unwise thing.

The Rats continued to give performances in various cities, in theatres leased or lent, and collected much money for the organization. At these performances the members it is said, work for half salary and accept notes for the balance, these notes to be redeemed at some future time, or to be taken for shares of stock in the enterprises of the society. New members, White Rats and White Stars, were daily initiated and there was no falling away in the splendid spirit of loyalty and comradeship that has characterized the Rats all along. President George Fuller Golden has labored night and day to hurry into firm shape the business details that shall make it possible for the Rats to operate their own complete booking offices and their own circuit of theatres. In this, aided by his associate officers, he has succeeded in accomplishing what seemed almost beyond possibility in so short a space of time.

The sentiments of the Rats have been voiced no better than by Ezra Kendall in his eloquent address to the members upon the occasion of his initiation on March 10. Mr. Kendall's remarks are worth reading and worth keeping, and they apply with equal force to all sorts of actors, legitimate as well as vaudeville. He said:

"The aboriginal actor knew no manager, for the actor's occupation was not then recognized as a business. His exertions were not even dignified in the classification of labor. His theatre was the public thoroughfare; his audience was the idler and the bystander. No one knew his name. No one knew or cared from whence he came. He faced the world alone, on trial, and he usually closed his entertainment by passing the box-office around among the audience. And his contributions often proved to his own satisfaction that he was not considered a necessity.

"From surface indications he had either alighted upon the wrong planet or his sender had misjudged his time of usefulness. He was either too early or too late. But as he seemed to have been born with no desire to do anything else than what he was then doing, he very naturally concluded that he must have been born to do what he was doing, and that his time would come.

"So he philosophically plodded on and gave to all questioners the same answer, 'My time will come,' and it did come. It came when that cruel invention called business, that device to lead man from natural ways, began to take men and women and children away from country life, away from the songs of birds and the sight of wild flowers; away from Nature's altar, where the soul can worship and be blessed. These men and women and children were herded and huddled together in the cities, and business became a bondage. And from this bondage there seemed to be no escape, no escape for themselves or for their children.

"Discouraged to distraction and tired in mind and in body, these misguided mortals cried out for some relief. Their minds demanded diversion or threatened to go mad. Their bodies demanded the hope of rest or the sleep of death. Their belief in self preservation was killing the conscience and selling the soul.

"Love was called weakness. Sentiment was scoffed at and the golden rule was changed to suit the situation. Then was the actor's time. His time had come, and he was ready. With song and with jest he kept the soul alive, until conscience was convalescent and sentiment revived. And amusement became a necessity. Its effect upon the mind was indorsed by physicians, and its effect upon the soul is admitted by the clergy.

"So long as life continues to be a business, people will be morose and amusement will continue to be a necessity as a remedy. With no relief from the killing strain of business the cities of the world would soon be madhouses. A jester is a king's remedy for melancholy. A jester is the world's remedy for the same disease. In the drama, the downtrodden always triumph in the end and the poor man goes home and feeds his patience upon new hope. The discontented have hissed the mock oppressor and their hatred is relieved. The country plays have natural vines and leaves and mosses clinging to the painted trees, and rocks—all so natural that those who left them in their flush of youth greet them as old friends and live again in their atmosphere of purity, if only for an afternoon or an evening, and are rested.

"The idea of all this is innate with the actor. It is his birthright. And when his birthright became a business he built theatres for the convenience of the public, wrote plays to their liking, and played them. Those were the old days. Those were the old ways. And we will live to see them again. As surely as the actor has been syndicated out of the fruits of his birthright, just so surely will he be syndicated into them again, but by another syndicate, and each will be entitled to his share and no part of another's share—to the manager his share, and to the actor his share, rendering to Cæsar the things that are Cæsar's, and to God the things that are God's.

"We want not the profits for the hoarding of them, nor for the squandering of them, but for their proper distribution by investments in our business, which is a necessity to others. You will hear some managers boast of having improved our condition. We were not born to live for ourselves alone. We were born to serve the world as a remedy in times like these, when the members of trusts and syndicates are turning the misery of others into money for themselves. As a remedy, we must be free to serve the public. You will hear the veteran performer speak of the good old days. When he says 'Good old days,' I know he means happy days, contented days. Happiness is the only true asset in life. He who lives in ignorance of it and dies without it has lived in vain. I had rather paddle my own canoe alone and in peace than to accept the position of stroke oar in a galley.

"I am for the old days. I am for the old ways—with caution and with patience, and peaceably if possible—until our rightful share in the profit of our birthright is placed to the credit of our children's children; until public charity for the actor's widow and orphan shall be unnecessary and unknown."

Another matter of interest to Rats last week was moving day, when they took up their goods and chattels and skipped from their first home, at 114 West Thirty-fourth Street, down to their new headquarters at Broadway and Twenty-seventh Street. They have secured nearly all of the second floor of a big building and are now installed in large, light airy rooms that give the space so much needed before, and render it possible to conduct business promptly and conveniently. There is a cozy room for the Rats, with a big council table and files of papers and magazines; and there is a pretty, spacious room for the Stars; and three or four big apartments filled with desks and typewriters where the business is handled. Each department of the booking end of it has its own presiding officer at a roll-top desk and there is a bevy of typewriter girls

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Charles Horwitz is the owner of the most successful sketches and monologue acts ever written. Mr. Horwitz's pens "Mrs. Murphy's Second Husband," "The Boy," for Howard and Bland; "Wesson and Walters in "Her Escort," "Mr. and Mrs. Gene Hughes," "A Hasty Visitor," for Mr. and Mrs. Barry Beatrice Moreland, "The Mystery of the Mortgage," for Henry E. Dixey, [illegible] and many others. For terms on sketches, monologues, &c., address CHAS. HORWITZ, [illegible]

VAUDEVILLE.

Rats of America

NOTICE to Managers and Promoters of Expositions, State and County Fairs, Street Carnivals and Fairs, Pleasure Parks controlled by Street Railway Companies, and the General Passenger Agents of the different Railroads of the United States, Canada and Mexico.

NOTICE.

The White Rats of America control and book through their organization exclusively the leading sensational Summer and outdoor attractions, which can be booked through their agency only.

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WHITE RATS or WHITE STARS

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I am ready to book time directly with Vaudeville Managers.

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FRED NIBLO

JOKE SHEET NO. 1.

"WHEEZE."—Why is a railroad train, backing up at the rate of sixty miles an hour over a burning bridge, like a blue transfer on a crosstown car that has been punched in the wrong place?

ANSWER.—Because they are not good to ride on. (*Bravo,—Hooray——!!! Speech???!!*)

GREAT SUCCESS AT KOSTER & BIAL'S WITH GREAT LAFAYETTE SHOW.

STINE & EVANS

Presenting WANTED, A DIVORCE,
By SIR. GORMAN, Esq.

Address White Rats of America.

MARGARET WILKES AND T. B. BRIDGELAND

Presenting Geo. Totten Smith's novelty, **AN ILL WIND.** Five characters played by two people. Special scenery by Gates and Morange. Costumes of 1812.

Address DRAMATIC MIRROR.

Margaret Wilkes will resume starring tour next season.

VAUDEVILLE.

THIS

BRUNO and RUSSELL

WEEK.

WHAT THE LONDON CRITICS SAY:

Bruno and Russell at 10.45—are capital. This excellent couple hail from A Parlor Match, recently at Terry's. Their cake walk is a delicious bit of work. Everybody, including The Belle of Bohemia, has a cake walk just now, but theirs, I fancy, is the take-the-cake walk.—"Daily Express," Feb. 28.

Bruno and Russell are a most entertaining turn; another American couple, vivacious, good voices and clever dancers, their cake walk being especially good.—"Encore," Feb. 14, 1901.

Of the new turns, Bruno and Russell, who appeared in A Parlor Match at Terry's, were seen to advantage in dances both graceful and eccentric.—"Standard," Feb. 5, 1901.

Bruno and Russell, who appeared in A Parlor Match at Terry's, give a particularly varied entertainment, the main features of which are juggling with a bottle and dancing. Mr. Bruno first exercises his feet in the simple steps of the Irish jig and Highland fling, and after an interlude of clever bottle manipulation joins Miss Russell in an elaborate exhibition of the cake walk as practised in the States. Miss Russell is particularly fascinating in her appearance and charming in her style. The turn is likely to become very popular.—"The Era," London, Feb. 9, 1901.

Several new turns were presented at the Tivoli last night, three of them being essentially American. The first of the trio were Bruno and Russell, a lady and gentleman, who gave song and dance, patter and a little juggling.—"Morning Advertiser," Feb. 5, 1901.

While the turn of Bruno and Russell provides some good singing and various styles of dancing.—"People," Feb. 10, 1901.

Bruno and Russell, the American duettists, seem to have firmly established themselves on our variety stage. Theirs is, indeed, a capital performance.—"Music Hall," Feb. 22, 1901.

With their American specialties Bruno and Russell make their mark.—"Entr'acte," Feb. 9, 1901.

Bruno and Russell, clever American duettists and dancers.—"Topical Times," Feb. 2, 1901.

Bruno and Russell present a bright, refined turn.—"Licensed Victuallers' Mirror," Feb. 18, 1901.

The latest of these is supplied by Bruno and Russell. Chief among their contributions comes a cake walk—in its way as prosaic and uninteresting a thing as America has sent us. But the prose becomes poetry of movement when that vision of fairness and fawn-like gracefulness, Miss Russell, takes the dance in hand. She throws her skirts about her with all the peculiar grace and daintiness of a Parisienne, and we get glimpses of coral-colored skirts and the silver sheen of silken hose, all very fascinating and alluring. For the moment we are forgetting the mere man. Mr. Bruno, quite a personable comedian, with a big repertoire of dances hanging to his feet, and just a little tricky juggling to while away the time. Bruno and Russell are a great success.—"Era," Feb. 16, 1901.

A clever American couple, Bruno and Russell, introduced to this country, in that farce-comedy, "A Parlor Match," and since diverted to the variety stage, appear in that environment for the first time in London. Bruno has a quaint knack of dancing, and an amusing manner; Russell is pretty, and sings well. Their début performance is bright and amusing, winding up with a capital cake walk.—"Music Hall," Feb. 8, 1901.

And lastly of the newcomers there are Mr. Bruno and Miss Russell, who may both be remembered as taking part in "The Parlor Match," lately produced at Terry's. Mr. Bruno is an extremely clever eccentric dancer of the St. Vitus School, and Miss Russell makes him a charming companion.—"Morning Post," Feb. 5, 1901.

Bruno and Russell in their clever American sketch, "Pelican," Feb. 22, 1901.

Bruno and Russell are a lady and gentleman first seen in London at Terry's in a variety play. He is a capital dancer, something of a juggler and a bit of a vocalist. She can sing and is delightfully American.—"Sportsman," Feb. 5, 1901.

Bruno and Russell, other fresh arrivals, go through a pleasing act.—"Daily Telegraph," Feb. 5, 1901.

Two clever and comical pairs—and Bruno and Russell, to wit, respectively put in some wonderfully smart singing and club swinging, and singing and dancing at the Tivoli and London Pavilion.—"Referee," Feb. 10, 1901.

While the special vagaries of Bruno (an expert dancer) and Russell create a lively impression.—"Entr'acte," Feb. 9, 1901.

Bruno and Russell also contributed new and interesting items to the entertainment.—"Standard," Feb. 5, 1901.

Bruno and Russell (homme et femme), a couple versatile in singing, dancing and bottle-balancing.—"Encore," Feb. 7, 1901.

THE LONDON MUSIC HALLS.—London Pavilion, Tivoli, Canterbury, Paragon.—Month of Feb. BIG SUCCESS.

The Refined Vaudeville Artists,

James F. Macdonald and Annie Martell

Presenting Real Comedy with Melodic Singing and Graceful Dancing.

Permanent address, 74 W. 108th St., New York. This week, Columbia Theatre, Boston.

MR. AND MRS. GENE

HUGHES

IN LONDON FOR TEN WEEKS. For Open Time address White Rats of America.

ARTHUR SIDMAN

IN

"YORK STATE FOLKS"

A STORY OF COUNTRY LIFE.

Season 1901-1902. Management of MR. FRED F. WRIGHT.

MR. AND MRS. HARRY

THORNE

Formerly WILLETT AND THORNE.

(White Rats of America.)

AND NOW IT'S TOLEDO.

"An Up-Town Flat"

Was at the Empire Theatre last week making the same good impression it does everywhere.

This week, Park Theatre, Youngstown, O.

Don't forget next season we do the new one by Maurice Drew, entitled "MY WIFE'S DREAM."

WHITE RATS OF AMERICA,
114 West 38th St., N. Y. City.

"There is but one."

ETTA BUTLER

"The only American Minnie."

So say the leading critics.

and a bunch of neatly uniformed attendants, all kept busy. Also there is a mascot in the way of a real live white rat, a most affable, genial, sagacious rat, who is enthroned in a gilded cage and keeps watchful eyes upon the proceedings. Of course, his name is "Casey," after President Golden's historic imaginary friend. There are easy chairs, too, and telephones and messenger calls, and everything that is necessary to make right this unique combination of club and business office.

The Rats ran off big Sunday night performances at the Academy of Music and the Lion Palace, and this week they are operating Koster and Bial's and the Lion Palace here. They have captured the uptowners by unique advertising for the place last named, having some special extra feature for each performance and engaging the attention of a comedian brush artist, who roams the northern section in tramp make-up and paints new announcements each day upon the billboards and the dead walls.

Sunday's meeting of the Rats was unusually large and especially enthusiastic. Thirty-six new members were initiated, including John J. Jennings, Keeley Brothers, Trask and Gladden, and Claude Thardo. The members presented an automobile to President George Fuller Golden, so that he will not need to walk any more in attending to his very large business.

The vaudeville correspondence columns of THE MIRROR this week contain record of the Rats' regular doings in other cities, but an affair of particular interest was the banquet enjoyed by thirty White Rats and White Stars in Cincinnati, on March 13, at Gerdes' Hotel. It was the first White Rat gathering ever held in Cincinnati and proved a great success, exciting much comment from the local press. The dining room of the hotel was handsomely decorated with flowers and tropical plants in honor of the occasion. A chairman was appointed every fifteen minutes to enforce the special rules which were agreed upon to govern the occasion. He, in turn, appointed an official "fool," and between the chairman and the fool a constant flow of repartee furthered. If a joke was perpetrated which none of those present had ever heard before the offender was immediately fined. Those who officiated during the evening as chairmen were: Peter F. Dailey, Percy B. Van, Jack Gardner, "Joe" Deltorelli and Charles Leonard Fletcher. The "fools" were Charles Belmont, Ed. Garvie, Burt C. Weston, Andy Gardner, Mrs. Jack Gardner and Dorothy Neville. More than fifty dollars was accumulated in fines, the heaviest being paid by Billy Van. He sprang a joke which "Pete" Dailey said he had never heard and it cost Van five dollars.

After the singing of the "Rat Anthem" the lid of a silver dish was raised and two White Rats ran out, causing an involuntary scream from the White Stars present.

Among those in attendance were: Mr. and Mrs. Peter F. Dailey, Mr. and Mrs. Sidney Drew, Mr. and Mrs. Jack Gardner, Mr. and Mrs. Andy Gardner, Billy B. Van, Charles Leonard Fletcher, Mr. and Mrs. Lunggren, Mr. and Mrs. Edgar Johnston, Dorothy Neville, Violet Dale, Rose Carlin, Victoria North, Ida Stephens, Ed. Garvie, Steve Maley, Joe Deltorelli, Charles Belmont, Burt C. Weston, Will Ozav, John Eichle, Joe Palmer, Will Delmo, Alexander Cameron, James Cavanaugh, Fred Wyckoff, George Fitchett, Otto Harmon, George Harris and Robert North.

PROFESSIONS SLIGHTLY MIXED.

The well-known dramatic reporter of one of the big daily papers blew into the offices of the Association of Vaudeville Managers, or rather into the hallway outside the sacred portals, the other day on the hunt for news. He scribbled his name and that of his paper on a card and it was sent on into the great, mysterious beyond. The reporter strolled restlessly up and down the hall until he grew sad and weary and began to wonder whether his card ever got through the door. Then, just as his patience was failing fast, a small boy appeared at the guarded gate, and, in imperious voice sung out the reporter's name two or three times.

"Well, that's my name," said the newspaper man, "what about it?"

"Oh," replied the boy, waving the card aloft, "Mr. Hennessy says what's your act?"

HOPE BOOTH OUTWITS CONSTABLES.

Hope Booth is said to have been pursued all around Hurtig and Seamon's Chicago theatre one day last week, robed only in the rather incomplete costume in which she poses as Diana. The pursuers were two constables bearing an attachment for $86, issued to Flora Arnold, which Miss Booth wished to avoid. At length she dodged into the office of Lon M. Houseman, and the constables were locked out. They patrolled the corridor, however, and the actress was forced to effect her escape by donning male attire quite in the dear old melodramatic way.

WHITE RATS AND OUTDOOR FOLK.

The White Rats of America have issued notice to persons interested in expositions, State and county fairs, street carnivals, fairs, pleasure parks, announcing that they control and book only through their own agency the leading sensational outdoor attractions. Performers in this line are eligible to membership in the White Rats or White Stars, and urged to write for application blanks, giving open time and salaries. Outdoor managers, secretaries and promoters should address Charles G. Kilpatrick, Department of Outdoor Attractions, White Rats of America, 1155 Broadway, New York City.

KILPATRICK'S NEW FEAT OF DARING.

Charles G. Kilpatrick, the one-legged cyclist, who was the sensational feature of the Forepaugh-Sells Show at Madison Square Garden in this city last year, when he coasted on his wheel down a high and narrow stair, has been engaged again as the bright particular feature of the same show at the Garden, opening on April 22. This year he will ride on a specially built automobile up and down a stair 150 feet long that will reach from the floor to the top of the building at an angle of 40 degrees. "Kil" certainly contrives to live up to his title, "The Roughest Rider of Them All."

VIOLET DALE GOING ABROAD.

Violet Dale signed last week for a three years' trip abroad, including a London appearance in pantomime and tours of the principal music halls of the European continent, South Africa and Australia. She will sail for London on May 4.

VAUDEVILLE JOTTINGS.

Evechart has been receiving all kinds of attention from the London papers and his marvelous hoop rolling has fairly amazed the unimpressionable Britons. Another American feature scoring heavily in dear old Lunnun is Mr. and Mrs. William Robyns, whose sketches have become firm favorites there.

The present roster of the Fannie Hill co. is as follows: Fannie Hill, Dora Dell, Amy Gray, Winnie Dunn, Belle Smith, Carrie Avery, Ida Greves, Hattie Muth, Strong Sisters, Kid Barry, George Hart, Fred Waite, Billy Smith, Hadjizio, C. B. Ransom, manager.

Corporation Counsel Whalen decided last week that the present license of the Dewey Theatre, this city, is valid, the old Police Board having doubted its validity under the law that forbids granting of licenses to persons whose licenses have been once revoked. The owners of the theatre sued last year to have the license revoked.

MacConnell and Smith's musical sketch, Beaux and Belles, was successfully produced last week at the Cook Opera House, Rochester. Pearl Keeler, whose stage debut it was, Madeline Beasley, Eleanor Burns, Goldie Mohr, Charles H. Gould, Jack Mason, Homer M. Bates, and W. J. Crawford made up the cast.

John P. Brace, a well-known minstrel, is very ill at the Sacred Heart Hospital, Spokane, Wash., suffering with pneumonia and appendicitis.

The "exchange" columns of an evening paper contained this specimen the other day: "Driver can have good silk hat, 7 3-8, for short drive in hansom." The attention of Walter Leroy, of Hogan of the Hansoms, is respectfully invited to this proposition.

Le Vine, Alma and Gillett are meeting with success in their new act, Darby McGowan, Esq., and scored a hit at Docksteader's, Wilmington.

Francesca Redding's brother, Frank W. Redding, who went to the Philippines with the Astor Battery, is said to have found a gold mine in the island of Mindanao, and some gold that he has sent over has been assayed at 897 fine and is worth, crude, $18.50 an ounce. Several thousand dollars have been already taken from the mine.

Charles Leonard Fletcher, after a long and serious illness, will resume work this week at the Orpheum, Kansas City. Mr. Fletcher will use two distinct monologues during the three months that he remains in the West.

J. Knox Gavin and Jennie Platt are at the Empire, Rochester, and are booked solid for the Summer, commencing in May.

Idalene Cotton and Nick Long made an unusually big hit at the Orpheum in San Francisco during their recent engagement there. Miss Cotton's imitations of Mrs. Fiske in Becky Sharp and of Fougere receiving three and four recalls nightly. The critics were unanimous in acknowledgment of her mimetic work.

Williams and Tucker rested in town all last week owing to the illness of Eva Williams. They appear in the White Rats bill at the Arch Street Theatre, Philadelphia, this week.

From Erin's Isle for St. Patrick's Day there came to THE MIRROR a boxful of shamrock, the thoughtful remembrance of Bessie Bonehill and Seeley and West.

Now Kit Chi Game (Middle Cheeny) and Mit-I-Gwa (Blue Sky), two of the Ojibway Indians who were a feature of the Sportsmen's Show at Madison Square Garden, were married during their performance at the Garden on March 14.

Manager John H. Springer and Ted D. Marks were arrested on March 14 on a charge of having performed Rose and Jeanette Lehner, alleged to be under sixteen years of age, at a recent Sunday night concert at the Grand Opera House, this city. They were held in $500 bail each for examination.

The Two Hewitts have signed with W. B. Watson for next season, opening in this city on Sept. 2, and introducing their revolving globe specialty and their flying dog "Don."

A stock co. will be put in at the Springfield, Mass., Auditorium on April 22, with opening and closing burlesques and vaudeville between acts.

A divorce was granted in this city last week separating Mrs. Florence M. Michaelis from her husband Bernhardt J. Michaelis (Ben Jerome).

Pringle D'Angri, Brady Patti, Clarence Bellis, of Weber and Fields' co., and Thomas H. Cullen, Jr., non-professional, were married at the Little Church Around the Corner on Feb. 14.

Eddie Heron closed on Monday last week at Keith's, Boston, and came back to town to tell what it is about a bad place on a bill. This week he is at Keith's, Philadelphia.

Saharet closed on March 7 a twenty-two days' engagement as special attraction at the Hungerian The-

FREDERIC FORREST
WRITES SKETCHES FOR VAUDEVILLE.

Have ready an original Farce, with a climax, for male and female. Address 59 St. Felix St., Brooklyn, N. Y.

I write SKETCHES for Vaudeville work.

Generally have one or two on hand.
M. H. LISDEMAN, P. O. Box 288, Brooklyn, N. Y.

atre, Budapest. Manager Ike Rose arranging for her appearance for a third of the gross receipts, with a guaranty of 300 gulden ($120) a night. During the first twelve nights her earnings were no less than 550 gulden a performance. Saharet and Mr. Rose will return to America in July, 1902.

Charles H. Koster has joined his old partner, Jack Cullen, and will play the Eastern parks for the coming season in a sketch written for them by Arthur J. Lamb.

John Steppling has been engaged to support Cecilia Loftus in vaudeville to play Napoleon in Grant Stewart's sketch, A Soldier of France, opening this week at Keith's Union Square Theatre.

Albert A. Andruss, who is playing leading business with the Victoria Stock Chicago, will soon resume vaudeville dates with his wife, Agnes Herndon.

Charles P. Elliott, one time connected with the Hopkins circuit, has leased the Masonic Theatre, Louisville, and will conduct it as a high-class vaudeville house.

Lillie Engstrom has signed for the remainder of the season with May Howard's co., and will join next week in Philadelphia.

Newell and Niblo have closed twenty-eight weeks with Midnight in Chinatown, and will open their season in vaudeville at the Casto, Fall River, Mass., 25, with Casto, Lawrence, and New Gilmore, Springfield, to follow.

O'Brien and Herold and Henrietta Herold are in town rehearsing Con T. Murphy's new skit. David O'Brien joined the White Rats on March 10.

Maggie Cline held a birthday celebration at the Grand Opera House Sunday night, sharing honors with the late St. Patrick in the eyes of the enthusiastic auditors.

James A. Balsley, a minstrel, is at the Elizabeth, N. J., General Hospital, suffering with what the physicians believe to be a fractured skull.

Millie Delano has upset Chicago by a disrobing act done at some "stag" entertainments in the Masonic Temple. Certain authorities threaten to revoke the charters of any secret societies that employ Miss Delano at their "stags."

James H. Haverly is going to open an animal and waxworks show at 19 Smith Street, Brooklyn, having leased the property for five years.

Little Tich, the popular London entertainer, has been engaged for the Summer season of the New York Roof Garden.

Frank Whitman, the trick violinist, has improved his act by adding four new dances to his unique repertoire.

Mrs. Neville Castle, a San Francisco society woman, gave a trial turn at Keith's on Saturday, being billed as Mary Scott and playing In Washington's Time.

Kotora Kimura, of the Kimuras, and Charles Gillette were married in Cleveland on March 17. She is a Japanese and he an American. Both are acrobats, and it is said that she owns a theatre in Kioto, which, along with other property, she may lose if her father learns of her marriage to an alien, for under Japanese law he may disinherit her if he wants to.

Mrs. A. T. Harms, wife of the music publisher, is seriously ill at her home in this city.

Katie Mayhew Widmer has written a sketch for Gertrude Perry.

Madelyne Marshall will present Paul J. Knox's Miss Bright from Brighton on the Proctor circuit, opening March 31. Charles A. Benson, the Western manager, will produce next season a three-act arrangement of the piece.

The season of the Empire Vaudevillians, from the Empire, Cleveland, closes this week at the Orpheum, Brooklyn. The venture has proved profitable. Business Manager Jule Delmar, who is also manager of Celoron Theatre, Jamestown, N. Y., will remain in the city this week to complete bookings for the Empire, Cleveland, of which he is now the booking representative.

Professor J. H. Maccann, who has not been in this country in ten years, will open at Keith's, this city, next week. His entertainments have been highly successful in England.

The Prentice Trio have joined the Perucht Feldini co. H. C. Prentice has been initiated in the White Rats and the Buffaloes.

May Edouin will make her vaudeville debut in Fred Edwards' sketch, Venus and Adonis, at Springfield, Mass., on April 1, with Hyde and Behman's, Brooklyn, to follow.

Olive Evans, of Stine and Evans, has been suffering with tonsilitis and an affection of the ear, in spite of which they have scored in their new sketch, Wanted a Divorce, by James Gorman.

Georgie Bryton, the well-known English character artist, upon returning to her apartments recently from a tea, found that a door had been broken open by burglars and everything of value had been stolen, including costumes and her entire wardrobe of male attire, as well as silverware. No trace of the thieves has been discovered.

John Fowler is writing a new monologue for Lottie Williams Salter, which she will use in vaudeville.

Chris Bruno and Mabel Russell have scored handsomely in the London halls. Their cake walk finish has been particularly commended by the London press. Mr. Bruno and Miss Russell are expected to arrive in this country next week.

Rose and Jeanette Lenchner, two graceful youngsters from San Francisco, returned from Europe a month ago. Only eleven and nine years old, they received their terpsichorean education at the Opera, Paris. During the Paris Exposition their dancing was one of the features of the Department of America. They have appeared in Berlin, Cologne and elsewhere in Germany. Since their return to this country they have scored signally with their character and toe dancing at Shea's theatre at Worcester and Springfield, Mass.

Mr. and Mrs. Gene Hughes sailed on March 16, to be gone ten weeks. They will visit London and Paris and will look over the vaudeville ground for future reference.

Frank Cushman, the minstrel entertainer, was elected a member of the New York Lodge of Elks at their meeting on March 17.

Lucille Saunders, the well-known contralto, met with success in vaudeville at Shea's, Buffalo, last week.

The World's Comedy Four (Conlon, Smith, Vance and Smith) have joined the White Rats and play the Empire, Rochester, this week.

Hopkins' Trans-Oceanic co. has closed for the season. Most of the members will play dates under White Rats booking. The Allison Troupe play two weeks and then sail for Berlin. Bessie Munroe sails for London Wednesday next, and George Chenet goes in advance of the Rays in A Hot Old Time.

The New York roof garden will open May 27. Little Tich will be on the inaugural bill.

Mina Hickman made her debut at Proctor's Fifty-eighth Street on Sunday, March 10, and scored a hit singing ballads. She duplicated her favorable impression at Proctor's Fifth Avenue last night.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Agoust Family—Keith's, N. Y., 11-23.
Allen and Kingsman—Casto's, Fall River, 18-20.
Allisons, Seven—Keith's, Brooklyn, 18-23.
American Quintette—Novelty, Brooklyn, 18-23.
America's Comedy Four—Keith's, Boston, 18-23.
Anderson Sisters—Grand, Indianapolis, 18-23.
Asheys, The—Moore's, Detroit, 18-23; G. O. H., Indianapolis, 25-30.
Ascott and Eddy—Keith's, Phila., 18-23.
ATKINSON-ELY, EDGAR—Empire, Toledo, 18-23.
Averys, The—Gilmore, Springfield, 18-23.
Avery—Orpheum, Omaha, 17-23.
Bachelor Club—Proctor's 125th St., 18-23; Proctor's, Albany, 25-30.
Baileys, The—Keith's, Phila., 18-23.
Bard Brothers—Orpheum, Omaha, 17-23.
Barrow, Mr. and Mrs. Stuart—Empire, Toledo, 25-30.
Barrows, Jessie and Willie—Casto's, Fall River, 18-20.
Beaux and Belles—G. O. H., Syracuse, 18-23.
Beechwood Brothers—Haymarket, Chicago, 18-23.
Bell, Digby—Haymarket, Chicago, 18-23.
Benard, Sam—Keith's, Boston, 18-23.
Bennett, Johnstone—Orpheum, Brooklyn, 18-23.
Bindley, Florence—Orpheum, Omaha, 18-23; G. O. H., Phila., 25-30.
Blocksom and Burns—Orpheum, Brooklyn, 25-30.
Blondell and Fennessy—Music Hall, Brooklyn, 18-23.
Blondells, The—Music Hall, Brooklyn, 18-23.
Bonner—Keith's, 18-23.
Booth, Hope—H. and S., Chicago, 10-23.
Branigan, Bob—Columbia, St. Louis, 18-23.
Budd Brothers—Columbia, St. Louis, 18-23.
Burkhart, Lillian—Keith's, N. Y., 18-23.
Burt, Nellie—Wonderland, Detroit, 18-23.
Bryon Family—Chicago O. H., 18-23.
Carmen, La Belle—Chicago O. H., 18-23.
Card Club—Keith's, N. Y., 18-23.
Carroll, Bumble—Poli's, New Haven, 18-23.
Carter, Billy—Haymarket, Chicago, 18-23.
Castellatt and Hall—Chicago O. H., 18-23.
Chamberlain, Frank—Keith's, Boston, 18-23.
Christiana, Mlle.—Poli's, New Haven, 18-23.
Circus, Carrie—Amsterdam, Holland, April 1-30.
Clarke, Harry—Casto's, Fall River, 21-23.
Clemence Sisters—Columbia, St. Louis, 18-23.
Clifford and Huth—Columbia, St. Louis, 18-23.
Clifton and Hall—Novelty, Brooklyn, 18-23.
Cork, Mae—Music Hall, Boston, 18-23.
Cotton and Long—Orpheum, Nebraska, 17-23.
Courtrey, Maude—Keith's, Providence, 18-23; Keith's, Boston, 25-30.
Crane, Lawrence—Columbia, St. Louis, 18-23.
Cressy and Dayne—Keith's, Providence, 18-23; Duquesne, Pittsburg, 25-30.
Crolius and De Alva—Keith's, N. Y., 18-23.
Cronin, Tim—Music Hall, Boston, 18-23.
Cullen, Jas. H.—Chicago O. H., 18-23.
Cummings, Tony—Keith's, Boston, 11-23.
Dagwell, Aurie—Pleasure Palace, N. Y., 18-24; Proctor's 125th St., 25-31.
Dale, Musical—Chicago O. H., 18-23.
DALE, VIOLET—Empire, Toledo, 18-23.
Dandy, Jess—5th Ave., N. Y., 18-23; G. O. H., Phila., 25-30.
Davis and Macauley—G. O. H., Indianapolis, 11-23.
Davis, Belle—Keith's, Boston, 18-23.
Davis, Jessie Bartlett—Empire, Toledo, 18-23; G. O. H., Indianapolis, 25-31.
Dempsey-Mack—Olympic, Chicago, 18-23; G. O. H., Indianapolis, 25-30.
De Muths, The—Casto's, Fall River, 21-23.
De Kigney Sisters—Keith's, Boston, 18-23.
Donnelly and Paterson—Keith's, Phila., 18-23.
Downs, J. Nelson—Apollo, Dusseldorf, Germany, 1-31.
Drew, Mr. and Mrs. Sidney—Grand, Indianapolis, 18-23.
Edson, Harry—Music Hall, Boston, 18-23.
Egan and Gardner—Gilmore, Springfield, 18-23.
Eldridge, Press—Keith's, Phila., 18-23; Proctor's, Albany, 25-30.
ELTINGE SISTERS—Empire, Birmingham, Eng., 18-30.
Elseeta—Chase's, Washn., 18-23; Proctor's, Albany, 25-30.
Elwood—Keith's, Phila., 18-23.
Emerson and O'Meager—G. O. H., Syracuse, 18-23.
Empire City Quartette—Orpheum, Kansas City, 18-23; Wonderland, Detroit, April 8.
Empire Comedy Four—Keith's, Providence, 18-23.
Esmonde, Mr. and Mrs. Edward—Columbia, Cincinnati, 17-23; Haymarket, Chicago, 25-31.
Farrell, Tony—Proctor's, Albany, 18-23.
FAVOR AND SINCLAIR—Proctor's Fifth Ave., N. Y., 18-23; Proctor's 125th St., N. Y., 25-March 2.
Fields, W. C.—Palace, London, 18—indefinite.
Fields and Ward—M. H., Brooklyn, 18-23; Orpheum, Brooklyn, 25-30.
Fielding, Pauline—Casto's, Fall River, 21-23.
Filson and Errol—M. H., Boston, 18-23.
Fisher, Mr. and Mrs. Perkins—Keith's, N. Y., 18-23; Keith's, Phila., 25-30.
Fitzgibbons, McCoy and Fitzgibbon—M. H., Boston, 18-23.
Flaherty, Hughey—Shedy's, New Bedford, 18-23.
FLATT AND SUTHERLAND—Empire, Cleveland, 25-30.
Fletcher, Leonard—Orpheum, Kansas City, 18-23; Orpheum, Omaha, 25-30.
Forrest, Burt K.—Casto's, Fall River, 18-20.
Fowler, Bertie—Keith's, Boston, 18-23.
Foy and Clark—Olympic, Chicago, 18-23.
Francis and Hale—Keith's, Providence, 18-23.
Fuller, Mollie and Burke—Empire, Cleveland, 18-23.
Gardner and Madden—Empire, Rochester, 18-23.
Gardner and Vincent—Pastor's, N. Y., 18-23; Chase's, Washn., 25-30.
Gassman, Josephine—Olympic, Chicago, 18-23; Orpheum, San Francisco, April 8-20.
Gavin and Platt—Empire, Rochester, 18-23.
Gaylor and Graff—Park, Youngstown, 18-23.
Geiger, John—Keith's, Phila., 18-23.
Glenroy, James Richmond—Proctor's, Albany, 18-23; Pastor's, N. Y., 25-30.
German and West—Haymarket, Chicago, 18-23.
Grace, Baby—Gilmore, Springfield, 18-23.
Grapewin and Chance—Keith's, Providence, 18-23.
Grimm, Leres—Keith's, Providence, 18-23.
Hacker and Lester—Haymarket, Chicago, 18-23.
Harding and Ah Sid—Keith's, Providence, 18-23.
Harmony Four—Orpheum, Brooklyn, 18-23.
Harris and Walters—Music Hall, Boston, 18-23.
Harrison, Francis—Sheedy's, New Bedford, 18-23.
Hart, Annie—Orpheum, Brooklyn, 25-30.
Hawaiian Queens—Grand, Indianapolis, 18-23.
Hawkins, Lew—Olympic, Chicago, 18-23.
Hawthorn Sisters—O. H., Chicago, 18-23.
Haynes, Gertrude—Park, Worcester, 18-23.
Hazel and Anita—O. H., Chicago, 18-23.
HERRMANN, ADELAIDE—Chase's, Baltimore, 18-23.
Herron, Eddie—Keith's, Phila., 18-23.
Hill, Hamilton—Orpheum, Omaha, 17-23.
Hindabaras, The—Keith's, Boston, 18-23.
Hogan, Ernest—Novelty, Brooklyn, 18-23.
Hughes and Anger—Keith's, N. Y., 18-23.
Huntings, Four—Novelty, Brooklyn, 18-23.
Hurst, Brandon—Chase's, Baltimore, 18-23.
Imhof, Roger and Corinne—O. H., Chicago, 18-23.
Johnson and Dean—Keith's, Boston, 18-23.
Johnson, Davenport and Lorella—Keith's, Boston, 18-23.
Kara—Keith's, Boston, 18-23.
Kelly and Mason—Columbia, Cincinnati, 24-30; G. O. H., Indianapolis, April 1-6.
Kenna, Charles—Duquesne, Pittsburg, 11-23.
Kent and French—Haymarket, Chicago, 18-23.
Kingsley, Julia—Gilmore, Springfield, 18-23; Park, Worcester, 25-30.
Knight Brothers—Wonderland, Detroit, 18-23.
La Petite, Matilde—Haymarket, Chicago, 18-23.
Lane, Chris—Haymarket, Chicago, 18-23.
Lawrence, Ida—M. H., Boston, 18-23.
Leon Sisters—Haymarket, Chicago, 18-23.
Leslie, Eddie—Wonderland, Detroit, 18-23.
Lind, Homer—Chase's, Washn., 18-23.
LINTON AND MCINTYRE—M. H., Brooklyn, 18-23; Pastor's, N. Y., 25-30.
Litchfield, Mr. and Mrs. Neil—Sheedy's, New Bedford, 18-23.
Littlefield, C. W.—Proctor's, Albany, 18-23; Proctor's New York, 25-April 1.
Lockhart's Elephants—Empire, Toledo, 18-23.
Loftus, Cecilia—Keith's, N. Y., 18-23.
Long, Nick, and Idalene Cotton—Orpheum, Omaha, 18-23; Orpheum, Kansas City, Neb., 25-30.
Lost River Quartette—Gilmore, Springfield, 18-23.
Lndgrens, The—Grand, Indianapolis, 18-23.
Lytton, Emily—Orpheum, Los Angeles, 24-31.
Macart's Dogs—G. O. H., Syracuse, 18-23.
Mack and Roberts—M. H., Boston, 18-23.
Mack, Tom—M. H., Boston, 18-23.
Maitland, Mabel—Chase's, Baltimore, 18-23.
Mallory Bros. and Brooks—O. H., Chicago, April 1-6.
Mansfield and Wilbur—Proctor's, Albany, 18-23; Keith's, Phila., 25-30.
Marion and Dean—Olympic, Chicago, 18-23.
Marsh and Sartella—Empire, Cleveland, 15-20; Columbia, Cincinnati, 21-28; Olympic, Chicago, 29-April 5.
Marshall's Quartette—Chase's, Washn., 11-23.
Matthews' Zoo—Columbia, St. Louis, 18-23.
Mathieus, The—M. H., Boston, 18-23.
McCarthys, The, and Raimund—Haymarket, Chicago, 18-23.
McIntyre and Heath—Orpheum, Washn., 18-23.
McKeever, Lizzie—O. H., Chicago, 18-23.
Melba Quartette—M. H., Boston, 18-23.
Melville and Stetson—Chase's, Washn., 18-23.
Millar, Jessie—Proctor's, Albany, 18-23.
Milton and Nobles—Keith's, Phila., 18-23.
Minnie Four—Columbia, St. Louis, 18-23.
Monroe, Mack and Lawrence—Moore's, Detroit, 18-23.
Morgan and Tennant—Sheedy's, New Bedford, 18-23.
Moreland, Beatrice—Orpheum, Los Angeles, 24-31.
Morton, Sam, Kitty, and Clara—Columbia, St. Louis, 18-23.
Mosher Trio—Keith's, Providence, 18-23.
Murphy and Allen—Haymarket, Chicago, 18-23.
MURPHY, MR. AND MRS. MARK—Orpheum, San Francisco, 11-23; Orpheum, Los Angeles, 24-31.
Murphy and Ward—Gilmore, Springfield, 18-23.
Murray and Lane—Orpheum, Omaha, 17-23.
Myra, Joe, Buster and Keaton—Proctor's Fifth Ave., N. Y., 18-23; Proctor's 58th St., N. Y., 25-30.
Nello—O. H., Chicago, 18-23.
Nelson Family—Olympic, Chicago, 18-23.
Nevaros, Three—Novelty, Brooklyn, 18-23.
Neville, Dorothy—Grand, Indianapolis, 18-23.
New Orleans Trio—Olympic, Chicago, 18-23.
Newell and Shevett—Keith's, Boston, 18-23.
Norman, Mary—Orpheum, Kansas City, 17-23; Orpheum, Omaha, 24-30.
Normans, The—Olympic, Chicago, 18-23.
Norworth, Jack—Keith's, Boston, 18-23.
Ober, George and Adelaide—Park, Worcester, 18-23.
Olrues, Five—Chase's, Washn., 18-23.
O'Neill, Nellie—Orpheum, Brooklyn, 18-23.
O'Rourke, Eugene—Haymarket, Chicago, 18-23.
Osterman, Kathryn—O. H., Chicago, 18-23.
Otts, Four—Keith's, N. Y., 18-23.
Ozav and Delmo—Grand, Indianapolis, 18-23.
Partellos, The—Glens Falls, 18-23; Rome, 25-30.
Paulinetta and Piquo—M. H., Boston, 18-23.
Pearl, Kathryn—Olympic, Chicago, 18-23.
Pierce, Alice—G. O. H., Syracuse, 18-23.
Pitrot, Richard—G. O. H., Indianapolis, 17-23; Empire, Cleveland, 25-30.
Polk and Kollins—Shea's, Toronto, 18-23.
Posters, Three—Shea's, Toronto, 18-23; Cook's, Rochester, 25-April 2.
Post and Clinton—Orpheum, Omaha, 17-23.
Power and Hyde—Columbia, St. Louis, 18-23.
Raymond and Kurkamp—Poli's, New Haven, 18-23.
Raymond, Lizzie—G. O. H., Chicago, 11-16.
Rarards, The—Chase's, Washn., 18-23.
Redding, Francesca—Orpheum, Omaha, 25-30.
Reed and Shaw—Keith's, Boston, 18-23.
Reed, Ch[illegible]—O. H., Chicago, 18-23.
Reed, Helen—Keith's, Phila., 18-23.
Reidy and Currier—Casto's, Fall River, 21-23.
Renetta Brothers—Keith's, Phila., 18-23.
Rice's Mouse Band—Grand, Indianapolis, 21-23.
Ritting, Adeline—Keith's, Phila., 18-23.
Roberts, Amy—Haymarket, Chicago, 18-23.
Roberts and Wilfrid—Orpheum, Brooklyn, 18-23.
Rocher, Frank—M. H., Boston, 18-23.
Rossow's, The—Keith's, Pittsburg, 18-23.
Ross, Frank—Keith's, Phila., 18-23.
Russell, Bijou—Casto's, Fall River, 11-13; Lawrence, 14-16.
Satsuma, Prince—Olympic, Chicago, 18-23.
Saunders, Lucille—Shea's, Toronto, 18-23.
Schaffer, Lillian—Keith's, Providence, 18-23.
Scognamillo—Keith's, N. Y., 18-23.
Seeker, Wilkes and Seeker—Chase's, Washn., 18-23; Lyceum, Baltimore, 25-30.
Semon and Monte—G. O. H., Syracuse, 18-23.
Seneral—Gilmore, Springfield, 18-23.
Seymour and Dupree—O. H., Chicago, 18-23.
Sharpless, Gus and Mattie—Sheedy's, New Bedford, 18-23.
Shaw, Alice J.—Wonderland, Detroit, 18-23.
Shean and Warren—Keith's, Phila., 18-23.
Sidman, Mr. and Mrs. Arthur—Keith's, Boston, 18-23.
Sidonia—Columbia, St. Louis, 18-23.
Simmons, Becky—Haymarket, Chicago, 18-23.
Simon, Louis A.—Keith's, Providence, 18-23; Keith's, N. Y., 25-30.
Sisson and Wallace—Haymarket, Chicago, 18-23.
Smith and Fuller—Columbia, St. Louis, 18-23.
Smith, Frank and Lillian—O. H., Chicago, 18-23.
Sohlkes—M. H., Boston, 18-23.
Spilk, Herman—O. H., Chicago, 18-23.
Stanley and Wilson—Olympic, Chicago, 18-23.
Stephens, Hal—Columbia, Cincinnati, 17-23; Empire, Toledo, 25-30.
St. Onge Bros.—Columbia, St. Louis, 18-23.
Sugimoto Japs—G. O. H., Syracuse, 18-23.
Sullivan, Mark—Haymarket, Chicago, 18-23.
Sully, Lew—M. H., Brooklyn, 18-23; Proctor's 23d St., N. Y., 25-30.
Swift, Herbert—Casto's, Fall River, 18-20.
Swiggett and Clark—Olympic, Chicago, 18-23; Haymarket, 25-April 1.
Tennis Trio—Proctor's, Albany, 18-23.
Terry and Elmer—O. H., Chicago, 18-23.
Thomas, Hilda—Novelty, Brooklyn, 18-23.
Thorne, Mr. and Mrs. Harry—Park, Youngstown, 18-23.
Thumb, Mrs. Gen. Tom—Gilmore, Springfield, 18-23.
Thurston, Howard—Palace, London, Nov. 12-March 31.
Todd Judge—M. H., Boston, 18-23.
Trask and Gladden—Keith's, N. Y., 18-23.
Ty Bells, The—Haymarket, Chicago, 18-23.
URQUHART, ISABELLE—Chase's, Washington, 18-23.
Van Studdiford, Grace—Grand, Indianapolis, 18-23.
Watson's Orientals—Grand, Indianapolis, 18-23.
Weaver and Donna—Sheedy's, New Bedford, 18-23.
Weisner, Henry—Casto's, Fall River, 21-23.
Wentworth, May—Keith's, Phila., 18-23.
West and Williams—Casto's, Fall River, 21-23.
Western, Lillie—M. H., Boston, 18-23.
Whitbeck, Jane—Novelty, Brooklyn, 18-23.
Whitcomb, Hank—Keith's, Boston, 18-23.
Whiting Sisters—Shea's, Toronto, 18-23; Empire, Cleveland, 25-30.
Williams and Milburn—Olympic, Chicago, 18-23.
Williams, Tony—Orpheum, Boston, 18-23.
Wilson and Leicester—Keith's, Providence, 18-23.
Wood, George H.—Orpheum, Omaha, 17-23.
World and Merrilees—Chase's, Baltimore, 18-23.
Wolfort, Maude Sheridan—Orpheum, Brooklyn, 18-23.
Yamanoti Brothers—Orpheum, Brooklyn, 18-23.
Zazell and Vernon—Columbia, St. Louis, 18-23.
Zimmer—Chase's, Washington, 18-23.

MATTERS OF FACT.

Lorraine Hollis' repertoire now includes A Fair Bohemian, The New Magdalen, Esmee, At the Park Gate, Forget-me-Not, and Camille.

Lillian Maynard is making a hit in the soubrette part in A Day and a Night.

Young Brothers' Street Fair and Carnival did big business at Lake Charles, La., March 2.

Wills Brothers introduced a skit on Mrs. Nation and her anti-vice crusade in In Atlantic City at St. Catherines, Ont., March 1, that scored a hit and will be retained for the rest of the season. They have also added to their repertoire John B. Wills' Western drama, Cripple Creek.

Howard and Doyle have secured the sole rights to The Black Flag for five years, and have completed arrangements with Belasco and Thall, of San Francisco, and Meffert and Engle, of Louisville, for its production at an early date. Howard and Doyle have also secured a dramatization of Stevenson's "Prince Otto," and made arrangements for its production with a number of the leading stock houses. The manager of the New Victoria Theatre, Chicago, Daniel R. McGinty, has placed an order with Howard and Doyle for Trilby, Jim the Penman, Prince Otto, Red Lamp, Doris, Woman Against Woman, and the Red Cafe. The Lorin J. Howard company are playing return engagements at Seattle and Portland. Company and management are said to give satisfaction.

Charles H. Yale left Philadelphia on March 6 for New Orleans, La., where Al. H. Wilson in The Watch on the Rhine was filling an engagement at the Crescent Theatre. Mr. Yale will remain in New Orleans this week and look over his forever and ever Devil's Auction company, at the Crescent Theatre. Manager Yale states business has been excellent with all his enterprises, as well as those controlled by himself and Sidney R. Ellis.

The Hook detective agency, located at 109 West Thirty-fourth Street, is a licensed and bonded firm and presided over by F. H. Hook, who has a reputation for penetration and vast experience.

Novelties and good sketches are wanted at once by the Garrick Dramatic and Vaudeville Exchange, 1368 Broadway.

Joseph Jarrow gives notice that he is the sole owner of The Queen of Chinatown and that negotiations for its presentation on royalty must be made with him. He should be addressed at 226 West Thirty-eighth Street.

Mrs. Lester Lonergan, professionally known as Kathryn Angus, will hereafter use her full name, Katherine Angus Lonergan.

Feinberg, the photographer, who has among theatrical folk a large clientele which is increasing daily, is giving his patrons better results at more reasonable prices than offered by others. Feinberg, whose establishment is located at 16 West Fourteenth Street, employs no agents.

John Turton, who is acquiring many encomiums for his work with Rose Melville in Sis Hopkins, is open to offers for the Summer and next season.

Fun in a Boarding School, which was a good bread winner on the road for several seasons, has been brought up to date and is now offered on royalty by John E. Ince, 1432 Broadway.

James F. McDonald and Annie Martell are presenting an excellent act in vaudeville, consisting of good comedy, singing and dancing. This week they play the Columbia Theatre, Boston.

First-class vaudeville acts are wanted by James B. Camp for his Auditorium Theatre, Louisville, Ky. Applications for time should be addressed to Clark D. Brown, Columbia Theatre, St. Louis.

Olive, P. O. Box 40, New York, wants a partner for a sister act. The qualifications are a good talker, singer and ability to work straight or comedy.

Frederick H. Wilson will write dramatic or comedy sketches. He invites addresses to send his 10-page booklet of a child act, entitled Morning, Noon and Night.

Fanny McIntyre, who is playing the lead in Through the Breakers, will be disengaged after April 14.

After the Honeymoon, a humorous sketch, is offered for sale or on royalty by Author, 1206 Hutchinson Street, Philadelphia.

An organized repertoire company carrying band and orchestra is wanted to play an extended engagement on weekly certainty near Chicago. Andrew Melville, care Winterburn Show Print, 160 Clark Street, Chicago, desires particulars as to strength of company and list of plays.

On the recent appearance in Pittsburg of the Hearts of Oak company the critic of the "Press" said of Sarah Whiteford: "Miss Whiteford is a very pleasing and true-to-life actress. Her work was performed in first-class style and her efforts were appreciated at their full worth."

Tom Ince has scored a big hit as the Imp in When We Were Twenty-One. The press everywhere have showered him with highly complimentary mention.

My Uncle From Indiana, a rural comedy by Paul Alber Matchett, will be produced March 20.

Margaret Wilkes and T. E. Bridgeland are open for engagements in vaudeville. The title of their sketch is An Ill Wind and is by George Totten Smith.

David Francis Marshall resigned from Ellie Aberstrom's company on Feb. 28 and is resting in New York.

Nellie Yale, who is a MIRROR advertiser, was delighted with the results of the change of her card to "at liberty" owing to the closing of The Sorrows of Satan. Within three days after the publication of the announcement that she was at liberty Miss Yale received two excellent offers, one of which she has accepted, an engagement with Tim Murphy for the part she originated in The Carpet Bagger, when that play was produced in New York. Miss Yale has received several offers since that time and is a strong indorser of the efficacy of MIRROR professional card advertising.

Minerva Courtney, who has closed with The Belle of Bohemia, invites offers for soubrette or ingenue roles from reliable New York managers for this and next season.

The people of the Ella Carlton company: H. G. Carlton, manager; Ella Carlton, Edmund Hammond, Peter M. Lang, William Lanigan, Harry Le Page, Charles Thompson, [illegible] Lee, William Forsythe, Ina Fontaine, Jane Adams, Hazel Stone.

JAMES YOUNG'S SCENERY.

The scenery formerly used by James Young, who now is a member of Sir Henry Irving's company, is offered for sale by his former manager, J. H. Jenkins, who may be addressed in care of the "Telegram" office, Baltimore. The scenery consists of nine interiors, good for stock theatres or road companies, painted by Gates and Morange, and a handsome exterior of a garden, painted by Henry Hoyt.

CORRESPONDENCE.

(Received too late for classification.)

SEATTLE.

[illegible] The Prisoner of Zenda [illegible] March 5. [illegible]

[illegible] in a [illegible]

The [illegible] good week with Held by the Enemy.

The week of [illegible] is given up to Louis James and Kathryn Kidder in Shakespearean roles. The support is fairly [illegible] Hamilton, Norman Hackett, [illegible] Woolber. The opening bill, [illegible] well received by a good house. Five performances will be given of A Midsummer Night's Dream, and one of Macbeth. [illegible] will be repeated [illegible] Minstrels 17-19.

The Ralph E. Cummings co. in The Little Minister opened at the Grand [illegible] Fraser's version. The play was [illegible] scenery being good and [illegible] Nelson Hall as Lady [illegible] thusiasm. Ralph E. Cummings [illegible] James W. Cole the Rob Dow [illegible] Webster and Robert [illegible] mond. Nell Gwynn 17-23.

The Jessie Shirley co. is at the Third Avenue. Three plays will be given: A Woman's Power, La Belle Marie, and Little Lord Fauntleroy. The opening yesterday in A Woman's Power drew a large and appreciative audience. The Village Parson 17-23.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Sousa's Band [illegible] receipts $1,[illegible]; enjoyable programme. A Brass Monkey 8, 9; poor production. Mrs. Fiske 12, 13. Nell Burgess 20. Stanton Opera co. 22, 23. The Prisoner of Zenda 26, 27. Albani 28, 29.——ITEMS: Teresa Carreno, pianist, will appear here April 11. Manager Walker has returned from the South.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Albani's Concert co. in grand concert 8; full house. St. Joseph's Society's Dramatic Club (local) in A Tramp's Opportunity and Vacation in aid of the Roman Catholic orphans 19.——ITEM: W. S. Harkins was here 11 and returned to Halifax 12.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Hammer's Ladies' Mandolin Orchestra had a crowded house 8; Sam J. Slade, Florence Woolfenden, and Lewis E. Vicary assisted and the entertainment pleased. Frederick Warde 22. Albert Armstrong's Concert co. 22.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Branigan, manager): Marks Brothers' co. 11-23 in The Irish Hero, The Sultan's Daughter, The Jail Bird, The Irish Detective, In North Carolina, Jerry the Tramp; crowded houses; good co. Vernon, hypnotist, 25-31.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): The Prisoner of Zenda Feb. 25; good performance; fair business. Mrs. Fiske in Tess of the D'Urbervilles packed an enthusiastic house 28. Daniel Sully 18. Field's Minstrels 20. The Village Parson 25.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (Frederick Adams, manager): Canadian Jubilee Singers 12; fair performance; poor business.——CITY HALL: Harold Jarvis, baritone, 12, assisted by local talent, pleased large audience.

GUELPH, ONT.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Jessie McLachlan 8; Scottish vocalist; big house. Pauline, hypnotist, 11-13; fair business. Fenberg 14-16. Frederick Villiers 20. Sherman's moving pictures 21-23.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): Young Opera co. in Said Pasha 9 canceled. Frederick Villiers 11 to fair and delighted audience.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Cox Brothers' Concert co. 7-9; fair houses. Jolly Pulls Hypnotic Vaudeville co. 11-16. Frederic Villiers, War Correspondent, 19.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): McEwen, hypnotist, 4-6 to undeservedly small houses. Leo, the Royal Cadet (local) 12. Marks Brothers April 1-13.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Peck's Bad Boy April 5.

BERLIN, ONT.—OPERA HOUSE (George O. Philip, manager): Sherman's moving pictures 18-20.

DATES AHEAD.

(Received too late for classification.)

A BREEZY TIME (Western; Merle H. Norton, mgr.): Trinidad, Col., March 19, La Junta 20, Cripple Creek 21, Pueblo 22, Colorado Springs 23, Victor 24, Florence 25, Ouray 29, Salida 30, Denver 31-April 6.
A BREEZY TIME (Eastern; Billy Casad, mgr.): Parkersburg, W. Va., March 21, Pomeroy, O., 22, Pt. Pleasant, W. Va., 23, Gallipolis, O., 25, Jackson 26, Wellston 27.
A STRANGER IN A STRANGE LAND: Moline, Ill., March 28, Kewanee 29, Canton 30, Peoria 31, Davenport April 1, Muscatine 2, Burlington 3, Quincy 4, Keokuk 5, Galesburg 6.
DODGE, STANFORD: Sioux Falls, S. D., March 23, 24, Spencer, Ia., 28, Sioux City 30.
METROPOLITAN MERRYMAKERS (Will Maddern, mgr.): Little Rock, Ark., March 25-27.
OTHER PEOPLE'S MONEY (Moore and Childers, mgrs.): Warsaw, Ind., April 1, Three Rivers, Mich., 2, Tecumseh 3, Niles 4.
ROBINSON, DOLLY DE VYNE: Groton, N. Y., March 18, Seneca Falls 19, Waterloo 20, Clyde 21, Palmyra 22.
SHAW, JACK: Vicksburg, Miss., March 28-30.
SHERMAN, ROBERT: Girard, Kan., March 18-23, Pittsburg 25-30, Parsons April 1-6.
THE ASETCEAM TRIO AND JOHNSON SWISS BELL CONCERT: Vandalia, Ill., March 19, Sandoval 20, Salem 21, Centralia 22, Pinckneyville 23, Du Quoin 25, Carbondale 26, Anna 27, Cairo 28.
THE PIKE THEATRE (O. H. Hunt, mgr.): Cincinnati, O., March 18-April 13.
THE ELEVENTH HOUR (Eastern; Frederic Kimball, mgr.): Woonsocket, R. I., March 19, Nashua, N. H., 20, Manchester 21-23, Franklin, Mass., 26, Willimantic, Conn., 27, Waterbury 28-30, Philadelphia, Pa., April 1-7.
THE HOTTEST COON IN DIXIE: Fond du Lac, Wis., March 27, Oshkosh 28.
TAYLOR AND JENNINGS' HYPNOTIC: Thamesville, Can., March 19, 20, Rockwell 21-23.
UNCLE TOM'S CABIN (Al. W. Martin's; Western): Allentown, Pa., March 18, 19, West Chester 20, 21, Wilmington, Del., 22, 23, Chester, Pa., 25, Mt. Holly, N. J., 26, Red Bank 27, New Brunswick 28, Trenton 29, 30.
'WAY DOWN EAST (Western): Wichita, Kan., March 19, Topeka 20, Atchison 21, St. Joseph, Mo., 22, Lincoln, Neb., 23, Omaha 24, Sioux City, Ia., 25, Ft. Dodge 26, Waterloo 27, Clinton 28, Dubuque 29, La Crosse, Wis., 30, Duluth, Minn., April 1, 2, West Superior 3, Chippewa Falls 4, Eau Claire, Wis., 5, Winona, Minn., 6.
WHYTAL, MR. AND MRS. RUSS: New Brunswick, N. J., March 19, Elizabeth 21, Kingston, N. Y., 22, Saratoga 23.

ARENA.

OCALA, FLA.—Gentry Brothers' Dog and Pony Show 5; good crowds.

AMERICUS, GA.—Rhoda Royal Shows 5; large and pleased crowds.

BRENHAM, TEX.—Gentry's Dog and Pony Show 8; big business.

NOTES.

Price and Honeywell's Circus will open at West Side Park, Wilkes-Barre, Pa., May 1.

Ed. Castle, owner of Rose's Wild West Show, is having a number of new cages made at Aurora, Ill.

Barnum and Bailey's Circus has closed a three months' season in the Rotunda, Vienna, and the theatre managers hope it will never return. The circus caused such a falling off in receipts at the theatres that the managers sent a deputation to the Minister of Commerce imploring him not to lease the Rotunda to the circus again. The Minister wouldn't promise.

OUT YONDER.

Next season Mr. and Mrs. Russ Whytal will [illegible] scenic production of Mr. Whytal's latest play, Out Yonder; or, Life and Love on the [illegible] of this romantic drama are laid in the [illegible] and among the mountains of [illegible] said to be one of great strength [illegible] comedy. Unique and picturesque [illegible] abound, and have been [illegible] Whytal. The scenery will [illegible] and a superior company will [illegible] himself [illegible] at 16 Gramercy [illegible]

BROOKLYN AMUSEMENTS.

[illegible], March 16.

[illegible] yet in sur[illegible] play that had [illegible] in Man[illegible] much appreciable [illegible] Kellar on Monday [illegible] Tuesday night receipts [illegible] being well along to [illegible] an improvement in receipts over those of the past fortnight, which [illegible] consequent upon the uncertainty as to [illegible] one would or would not be favored by the White Rats.

The [illegible] presented John Drew for his customary [illegible] of two weeks, to be occupied entirely with Richard Carvel, presented with the same cast and accessories that marked its run at the Empire last fall. The veteran Mrs. W. G. Jones was [illegible] her enactment of Mrs. Manners showing all that care as to detail that marks the work of those who served their novitiate fifty or more years ago. Others besides Mr. Drew who renewed pleasant acquaintance were Ida Conquest, Arthur Bryan, Frank Losee, Harry Harwood, Lewis Baker, Morgan Coman, and Frank Lamb. Mrs. Mabel Hoyt-Hecht announces Ada Rehan for March 25 in Sweet Nell of Old Drury, following which will be E. H. Sothern and Virginia Harned in their notable production of Hamlet.

The bright particular feature at Hyde and Behman's was unquestionably Severus Schaeffer, who not only proved himself one of the most skillful and versatile of jugglers, but also most generous in the number of feats executed, his turn lasting the better part of an hour. Blanche Dayne and Will M. Cressy repeated their clever playlet, Grasping an Opportunity, which is an old and valued acquaintance on these boards. Jack Norworth, styling himself the Jail Bird Coon, has sufficient originality of method and material to make him a winner; his agreeable singing voice and catchy selection of melodies contributing much to the general result. Louise Dresser, prettily gowned and backed with an attractive stage setting, was a well liked number. Her four colored boy assistants worked energetically, but seldom, if ever, has been heard a "coon" quartette with less melodious voices, their vocal organs apparently needing a file to rasp down the sharp and ragged corners. Other acts were given by Weston and Herbert, Bertie Fowler, the Troupe Newsky, Johnson, Davenport and Lorella, the curtain being brought down by the Novelty Comiograph. Manager Henry W. Behman's next headliners are the Great Lafayette, Reily and Ashly, Elizabeth Murray, Howard and Bland, Maude Meredith, also Smith, Doty and company.

The Amphion had a genuine red letter week with the second local booking of Augustus Thomas's Arizona, which drew far better in Williamsburgh than when seen down town. Its interesting story and capital enactment by Vincent Serrano, Olive May, Edwin Holt, Marion Barney, J. W. Cope, Mattie Earle, Walter Hale, Margaret Mayo, Edgar Selwyn, William Haworth, George O'Donnell, and E. H. O'Connor delighted all who saw it. Every outward indication pointed to the garnering by Manager Kirk La Shelle of the banner receipts of the current season at the Amphion, where Messrs. Hyde and Behman next show 'Way Down East, after which Richard Mansfield will be seen in King Henry V, A Parisian Romance, The First Violin, Beau Brummel, also Dr. Jekyll and Mr. Hyde.

The Orpheum programme named Martha Dorlon Lowe, the Seven Allisons, Barnes and Sisson, Bessie Monroe, Young America Quintette, Buoman and Adelle, Will H. Fox, the Marvelous Hoopers, A. O. Duncan, Clayton, Jenkins and Jasper, Living Art Studies, and Bas Reliefs, with vitagraph pictures of the war in China.

Owen Davis' new play, Reaping the Whirlwind, had its Brooklyn introduction at the Bijou. While it is ultra sensational, it is both plausible and possible, incidentally exhibiting cleverness of construction. The heavy scenery necessary was adequate, and the play received careful and intelligent treatment from Lisle Leigh, Stokes Sullivan, Julia Aiken, Joseph Greene, William Stone, Sol Aiken, Emerin Campbell, Frank Jamieson, and William Warren. Manager Lewis Parker next offers The Silver King, with The Convict's Daughter to follow.

The Novelty echoed to the caperings of the Katzenjammer Kids, the second act of which offered specialties by Eckert and Heck, Henry Bergman, Wheeler and Vedder, the Blondells, Hayes and Wynne, Master Leland, also Mudge and Morton. For the ensuing week Manager Percy Williams returns to undiluted vaudeville and names as his special people Ernest Hogan, Hilda Thomas, and Lou Hall, Jane Whitbeck, the Three Navarros, Clifford and Hall, Young America Quintette, the Four Huntings, also Benvenuti's Living Art Studies and Bas Reliefs.

Kellar, who, with his gifted wife, had not been seen in this borough for a long time, came to the Grand Opera House and packed it to the doors right along, it being a case of actual sell out at every performance after Monday. Many of the old illusions were given with the finish for which Kellar is notable, with some new wonder provokers that kept his auditors in one long and continued state of guessing. Mrs. Kellar delighted the eyes of the ladies with four changes of toilette, each of which exceeded the one preceding in beauty. Manager Lewis Parker next turns to the idyllic Shore Acres, with Effie Ellsler in Barbara Frietchie for March 25.

The Williams Music Hall had a good olio, taken part in by Patrice, Ernest Hogan, Robertus and Wilfredo, Richard Harlow, the Wilson Trio, Deaves' Marionettes, and the vitagraph pictures of Queen Victoria's funeral. For next week Manager Percy Williams moves the Katzenjammer Kids over to the Twenty-sixth Ward.

Shore Acres drew a discriminating and well pleased series of audiences at the Gayety, the entire patronage of which house would probably vote Mr. Herne's delightful play a bit slow, it probably being more to the liking of the majority in that section if a touch of sensationalism was introduced, say the blowing up of the family cook stove on Thanksgiving Day, with the consequent propulsion of the holiday turkey through the kitchen wall. Manager Bennett Wilson now offers a glimpse of Across the Pacific, with The Little Minister following after.

The French Beauties brought the history of the Empire Theatre at 101-107 South Sixth Street, just West of Bedford Avenue, to a close this Saturday night. The house did not quite finish out a decade, having been opened in October, 1891, with the intention of pitting it against the Amphion in contesting for supremacy in getting the best of high-class bookings. The struggle did not last long, its name being changed from the Bedford Avenue to that of Empire, and then enrolled among the list of popular price legitimate houses. After a few seasons of this, it was devoted to vaudeville, ultimately becoming a "stag" theatre in all that the name implies. With the close of last season it was thought that the house would never reopen, but the edict not having come from the Bridge Commission during the Summer, it was reopened on Labor Day and has continued since. Finally the word came from the bridge authorities that all the property on its line of approach easterly of the anchorage to Bedford Avenue must be vacated by March 15, the demolition of all the buildings to commence forthwith. The closing programme began with a crude and broad sketch called A Nightmare, ending with one of the same sort entitled Forbidden Fruit. The intervening acts were all creditable, several being exceptionally good. The Healy Sisters gave coon songs, Clements and Marshall contributed a "rube" act, Watson and Ferguson rendered cross fire chatter, Rawson and Baisley said Any Port in a Storm, La Fafalla danced gracefully, incidentally showing scenic effects attractive in coloring and arrangement. Belle Anderson and Laura Weble gave solos in separate parts of the bill. Harry Wright and Nellie Lytton appeared in That's About All, Mr. Wright giving a recitation, The Pace That Kills, with considerable declamatory force. Nothing in the nature of a valedictory was visible at the close, the audience with much unison making a speedy rush for the street.

At the stock houses next week's announcements comprise A Flag of Truce for the Payton, Fanchon the Cricket for the Park, and What Happened to Jones up at the Criterion.

The Columbia, after a week's closure for want of an attraction, reopens with Daniel Frohman's Stock from Daly's Theatre, appearing in Lady Huntworth's Experiment, in which Hilda Spong is featured as a star. For the week ensuing Louis C. Behman figures for the first time in his managerial career as the proprietor of an attraction playing Brooklyn at a theatre other than those controlled by his own firm. During March 25-30 the Four Cohans are to do The Governor's Son at the Columbia. JUSTAND FAIR.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': King Richard III is produced 18-23 by the stock. The variety acts comprise Midgley and Carlisle, Lorenz and Halpin, and others.——Olympic 17, [illegible] 18-23, shows the Nelson Family, Lew Hawkins, [illegible] and Clark, Dempsey, Mack and co., and Prince [illegible].——Chicago Opera House: For 18-23: Digby Bell, Kathryn Osterman, Musical Dale, La Belle Carmen, and others.——Orpheum Music Hall (formerly Hurtig and Seamon's): Rose Booth and The Parisian Widows 18-23.——At Sam T. Jack's the Victoria Burlesquers play a return 18-23.——Miaco's Trocadero offers for 18-23 The Bohemian Burlesquers, headed by Billy B. Van. [illegible]

BOSTON, MASS.—An entirely new phase has developed in the White Rat controversy in Boston. Thus far Keith's and Music Hall have been at swords points on the two sides of the question, and now tonight the Columbia, which was about to close with no musical attraction ready to hold its stage, advertised for 18-23 a White Rats' carnival, the leading feature being Lady Francis Hope. Others are Eleanor Falk, Bicknell, Zimmer, Ramza and Arno, Macdonald and Martell, and Alf Grant. George Fuller Golden came on from New York to-day (Monday) to call out all the White Rats in the bill, and to prevent the advertisement of the show as the White Rat Carnival. This the Columbia management absolutely refused to do and showed contracts from W. Forrester, booking agent of the White Rats. At one time it looked as if the entire show might be stopped and all Rats in programme transferred to Music Hall for the week.——Tony Cumming appears at Keith's 18-23. He had been so long a leading member of the stock at the Castle Square that he is a local favorite, and there was special interest in his change of style of work. He appeared in Jack's Uncle, supported by Eva Westcott and Alfred Kranz. Other features are Mr. and Mrs. Arthur Sidman, Johnson and Dean, Kara, Newell and Shevett, Johnson, Davenport and Lorella, Jack Norworth, Haidabura Family, Bertie Fowler, Americus Comedy Four, Rano's terriers, Reed and Shaw, De Rigny Sisters, Bonner, Frank Chamberlin, Hank Whitcomb, and the biograph.——At Music Hall 18-23 the programme includes the Schilkes, Todd-Judge Family, Filson and Errol, Lillie Western, Paulinetti and Piquo, Tim Cronin, Harry Edson, Melba Ladies' Quartette, May Cook, Fitzgibbons, McCoy and Fitzgibbon, Tom Mack, Harris and Walters, the Mathieus, Ida Lawrence, Mack and Roberts, and the vitagraph.——Ernest Roeber is the special feature of the house olio 18-23 at the Howard Athenaeum, which also includes Ralph Johnstone, Montrell, Bessie Lamb, Ward and Warrick, Youngs and Brooks, Cogan and Bacon, Murphy and Andrews, Inga Orner, and the Allyns. A Social Maid is the combination of the week and presents George F. Beban, Bickel and Watson, Wrothe and Wakefield, Lillian Durham, Reta Gough, and Edwina and Whitmore.——Rose Sydell's London Belles have moved from the Lyceum to the Palace for 18-23, with Nelson Sisters, the Van Cooks, Billy Hart, Langlin and Foster, Esher Sisters, John A. Boone, and Anderson and Le Clare.——The Imperial Burlesquers are at the Lyceum 18-23, with John E. Cain, Whitelaw and Stewart, Barton and Ashley, Darmody, Phyllis Ruffel, and Bulla and Raymond.——At Austin and Stone's this week the vaudeville programme is furnished by Toy Tuy Wing, Boulden and Griffin, the Arcarsis Troupe, Chevalier Bonnette, Murphy and Dunn, Hall and Clifford, Phil and Carrie Russell, Gorman and Proctor, Bell and Richards, Fred Wyndham, Al. Dashington, Lavarine and Leseur, Maude Dotty, the Sisters Stafford, Max Ritter, Tommy and Laura Harris, Marquette Kirk, and Gus Holloway.——Items: At Keith's they are going to revive the song sheet, which was so great a hit there a few seasons ago. Belle Davis will be the first soloist.—Dexter Fellows was in town last week, making farewell calls before joining Buffalo Bill's Wild West, which, by the way, will probably give Boston the go-by this year and devote much of its tour to the West. JAY BENTON.

PHILADELPHIA, PA.—The White Rats now have a theatre of their own, which they succeeded in obtaining after a series of business complications between former lessees of the historic Arch Street Theatre. A settlement has been effected and the White Rats have obtained a lease for an indefinite term, opening 18-23 with James J. Corbett, Sam Bernard, Russell Brothers, Dorothy Morton, George Thatcher, Williams and Tucker, Favor and Sinclair, Three Hawaiian Queens, Tenley and Simonds, Three Gardner Brothers, Howard's ponies, Barr and Evans, and Merritt and Murdock. Prices are 15, 25 and 50 cents, and there will be twelve performances weekly.——A visit to Keith's fails to show any decrease in the usual large business. The programme of 18-23 shows B. F. Keith's art studies, followed by Milton and Dollie Nobles, Press Eldridge, Seven Allisons, Ascott and Eddie, Shean and Warren, Eddie Heron and co., the Baileys, John Geiger, Ellwood, May Wentworth, Patti Rosa and co., Burto-Lowande-Wilson circus, Donnelly and Patterson, Adelina Roattino, the Renzettas, and the biograph.——Another big bill is at the Grand Opera House 18-23 to capacity. The leaders are Thomas H. Persse and Edith Mason, with Kiralfy's ballet, The Birth of the Rose; Wright Huntington and Grapewin and Chance, Josephine Sabel, the Tobins, Agnes Mahr, Rose Edythe, Williams and Adams, McPhee and Hill, Frank and Don, Mlle. Flora, Ellsworth and Burt, Mlle. Dedo, and Edwards, Kernell and Williams. An extra attraction is James J. Corbett in monologue, who appears at every performance here and at the Arch. The White Rat war is a benefit to vaudeville patrons, for at very moderate rates they now get unusual bills, with performances commencing at 7 and ending at 11:15.——Fred Irwin's Majestic Burlesquers are at the Trocadero Theatre 18-23, with Flore Van Schaack, Kolb and Dill, Irwin, Valmore and Revere, Colton and Darrow, Percy Walling, La Crosse Sisters, Kate Dahl, and the Mertels; business large. The Dainty Duchess 25-30.——The Lyceum has Jacobs and Lowry's Merry Maidens, with Nellie Hanly, Ford and Dot West, Conroy and Lowry, Sam Rice, and Josie Flynn; patronage large. The Royal Burlesquers 25-30.——Sam T. Jack's Burlesquers, under proprietorship of Mabel Hazleton, hold the Star 18-23. The olio: Crawford Sisters, Pete Griffin, Julia Natus, Len Reynolds, Mabel Hazleton, Hoyt and Neff, Wallace and Allen, the Simpsons; large business.——At the Kensington the Rentz-Santley co. always play to capacity, and opened for 18-23. A New York Girl 25-30. S. FERNBERGER.

WASHINGTON, D. C.—The drawing card of the bill offered 18-23 by Manager Chase at the New Grand is Homer Lind and co. in Willard Holcomb's Gringoire, the Street Singer, with incidental music by Julian Edwards. Two big audiences voiced approval 18. Mr. Lind's entry in vaudeville adds another important headliner. Mr. Lind has the assistance of Everett King and other clever people. Others are Isabelle Urquhart and co. in Even Stephen, Melville and Stetson, Elseeta, Seeker Wilkes and Seeker, Five Olrac, the Razarfs, and the biograph.——Weber's Dainty Duchess is at Kernan's Lyceum 18-23, opening well. Letta Meridith leads, with Brown, Harrison and Brown, Fields and Fields, Fonner and Olwell, Joe and Nellie Doner, Russell and Tillyne, Annette Peyser, and Harvey Sisters.——M. M. Theise's Wine, Woman and Song is at the Bijou 18-23, doing business from the start. The co. includes Gilbert and Goldie, Kine and Gotthold, Four American Trumpeters, Hanson and Drew, Mignon Gilbert, and Bonita. Fads and Follies 25-30. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The bill 11-16 drew large audiences. It offered John W. Ransone, Milton and Dolly Nobles in A Blue Grass Widow, and Mr. and Mrs. Sidman in A Bit of Real Life made their usual hit. Other features were the Four Otts in The Smart Set, Newell and Shevette, Montrell, Enrico Mario Scognamillo, Mallory Brothers and Miss Brooks, Haidabura Family, "Bonner," the performing horse, the McDades, Renzetta Brothers, Rano's terriers, and the biograph. For 18-23: Will M. Cressy and Blanche Dayne, Maude Courtney, Louis A. Simon, Empire Comedy Four, Francis and Hale, Lores Grimm, Harding and Ah Sid, Lillian Schaffer, Three Roosevelts, Wilson and Leicester, Mosher Trio, and the biograph.——Westminster (George H. Batcheller, manager): For 11-16 the Trocadero Burlesquers gave good performances to good houses. In the olio were Minnie Belle, Washburne and Crawford, Cohen and Gardner, Smith and Champion, and Lew Palmer. May Howard co. 18-23.——Olympic (Spitz and Nathanson, managers): A Social Maid 11-16. Good houses. In the olio were George Beban, Durham and Gough, Wrothe and Wakefield, Jeanette La Bean, Edwina and May Whitmore, Bickel and Watson, and Josie La Fontaine. The Broadway Burlesquers 18-23. HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Harry Watson and co. made a hit with their funny farce 4-9, and Blanche Ring was a favorite. The Russell Brothers were featured 11-16 and succeeded in keeping the house in roars of laughter. Isabelle Urquhart offered a comedy on more legitimate lines, but quite as amusing. Lillie Western went well in her musical act. Al. Lawrence, Fiske and McDonough, Clifford and Hall, Bush and Gordon, and the vitagraph completed the olio. For 18-23: Raymond and Kurkamp, Belle Davis, Jennie Carroll, and Mlle. Christine.——Items: Lisle Bloodgood, with Harry Watson, was a guest at several luncheons and dances while here 4-9.—Blanche Ring was entertained by friends at a reception and dinner.—Manager Poli netted more than $5,000 at his benefit concert 10 for the families of firemen recently killed. The Newsboys' Quintette, Lillie Western, and Blanche Ring gave their services. JANE MARLIN.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Maurice E. McLoughlin, resident manager): Helen Dauvray and J. W. Albaugh, Jr., were topliners 11-16. Others were Toreat, Kalmo, Kenward Brothers, Hill and Hill, Smith and Chisholm, Barr and Benton, Etta Williams, and the kalatechnoscope. Tony Farrell, Tennis Trio, Jessie Millar, and others 18-23.——Gaiety (Agnes Barry, manager): Clark Brothers' Royal Burlesquers to S. R. O. 7-9. The olio: Kelly and Adams, the Mignonettes, Marty Moore, Eulalie and Rinehart, Coulter and Starr, Trolley Car Trio, Leslie and Adams, Belle Taylor, and the Lozelles. Wine, Woman and Song 11-13. Big business. Those responsible were Kine and Gotthold, Al. Hoenet, Gilbert and Goldie, Hanson and Drew, and Bonita. Al. Reeves' co. 14-16. The Utopians 18-21. CHARLES N. PHELPS.

OMAHA, NEB.—At the Creighton-Orpheum the head feature 10-16 was probably Foy and Clark in The Spring of Youth, which was heartily applauded. The olio: Empire City Quartette, Pitrot, Kelly and Violette, Scott and Wilson, Callahan and Mack, and Lew Hawkins; business excellent. For 17-23: Cotton and Long, Murray and Lane, Azara, George H. Wood, Hamilton Hill, Post and Clinton, and Brothers Bard.——Monte Jacobs' Butterfly Burlesquers were at Miaco's Trocadero 10-16; big houses. The bill included Amy Nelson, Leslie and Curdy, John Connors, Gilson and Perry, and John West. The French Burlesquers 17-23. J. R. RINGWALT.

ST. LOUIS, MO.—The Columbia continues to great business. The bill 11-17 showed Sam Lockhart's elephants, Kathryn Osterman in The Editor, Musical Dale, Digby Bell. For 18-24: Clifford and Huth, Sam, Kitty and Clara Morton, St. Onge Brothers, Zazell and Vernon, Budd Brothers, Powers and Hyde, Bob Bradigan, Smith and Fuller, Mimic Four, Lawrence Crane, Clemence Sisters, Zoe Mathews, Sidonia, and the kinodrome.——The Standard did big business with the High Rollers to 16. For 17-23 the Ramblers return. The olio: Tourist Comedy Three, Kelly and Reno, Professor Cornwelles, Ruby Sisters, Grace La Rue, Dora Devere, and William Bush. The Australian Burlesquers 24. J. A. NORTON.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): An excellent bill was presented 11-16 by Marshall P. Wilder, Sisters O'Meers, Bimm, Boom and Brr, Fitzgibbons, McCoy and Fitzgibbons, Westman and Wren, Si Perkins, the Jacksons, Ferrell Brothers, and the kinodrome; business large. For 17-23: Beaus and Belles, Macart's dogs, Alice Pierce, Sugimoto Japs, Semon and Monte, Emerson and O'Meager, and the kinodrome.——Dunfee (C. P. Salisbury, manager): Georgia Gardner and Joseph Maddern, Tim Cronin, and Eugene Canfield were the noteworthy members 13-18; business fair. E. A. BRIDGEMAN.

INDIANAPOLIS, IND.—At the Grand Manager Anderson provided 4-9 Allison Troupe, Will H. Fox, Bessie Munroe, Barnes and Sisson, Clayton, Jenkins and Jasper, A. O. Duncan, Buoman and Adelle, and the Hoopers; big business.——The Empire offered the Parisian Belles 4-6. The olio: May Crotty, Irene Powers, Pauline Westerly, Weston and Allen, Clark and Emmons, Sarah Morris, and Charles Payne. Weber's Parisian Widows 7-9, with Williams and Aleene, Snyder and Buckley, Elliott and Aleene, Falke and Lillian, Gallagher and Barrett, and Johnson Brothers. WILLIAM BLAKEMAN.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Standing in the aisles 4-10 to see Banth and Rudd and co. in their eccentric specialties; A. L. Guille sang well; Al. and Mamie Anderson won all the old and many new laughs; Dorothy Studebaker continued to woo fame and win flowers in fetching gowns; Idalene Cotton and Nick Long's dago ditties and fine imitations were popular as ever; George Austin Moore pleased with his songs; Johnnie Johns remained a premier rib tickler, and the biograph. Tourists 11-17: Robert Hilliard and co., John Le Hay, and Hamilton and Biggers. S. B. DEWEY.

MONTREAL, CAN.—Business at Proctor's the opening week 4-9 was phenomenal. It suffered a little 11-16 by heavy snowstorms which blocked street cars, but there is small doubt that it will increase rapidly. Marcel's Art Studies were retained as a headliner and were much admired, the kalatechnoscope had new pictures, Hilda Thomas and Lou Hall played in a rather ordinary sketch, The Lone Star; the Lemonts did a neat acrobatic turn, and others were C. W. Littlefield, Aurie Dagwell, the Jeffersons, Garnella and Shirk, Gaspard Brothers, and the travel views. W. A. TREMAYNE.

JERSEY CITY, N. J.—Matt J. Flynn's Big Sensation co. were at the Bon Ton 11-16. Packed houses. The bill is all right. The Verdier Sisters made a hit with clever dancing. The colored contingent consists of Mr. and Mrs. James Grundy, Mr. and Mrs. Sherman Coates, Ella Anderson, and Tennie Russell. Other good acts are by Adams and Kelly, Courtney and Nelson, Kittie Clements, Conroy and Keller, and the Keeley Brothers. A New York Girl (return) 18-23.——Item: George J. Smart, of Hoboken, and of Walter and Smart, has signed with McClelland's [illegible] co. as stage-manager. WALTER C. SMITH.

BUFFALO, N. Y.—Shea's Garden Theatre reopened 11-16 with Lucille Saunders, a fine contralto; George W. Leslie and co., Marie Stuart and co., Lew Sully, Harry Rogers, Murphy and Butler, Mr. and Mrs. G. Lote Silver, the Royal Japanese acrobats, and the biograph.——Court Street Theatre: Robie's Knickerbockers gave strong performances 11-16 and showed clever work by Bert Leslie, Rosalie, Rice, Cady and Vedder, La Moyn Brothers, Carlton and Terre, and others, and the usual lively burlesques. Dewey Burlesquers 18-23. FRANK B. WILCOX.

CINCINNATI, O.—Jessie Bartlett Davis at the Columbia 10-16 was cordially received. Mr. and Mrs. Sidney Drew presented When Two Hearts Are Won. Dorothy Neville, the Lundgreens, Deltorelli, Stephens and Deltorelli, Violet Dale, Belmont and Weston, Ozay and Delmo, and the biograph pictures were other numbers.——Miner and Van's Bohemian Burlesquers were at the People's 11-16. In the bill were Fred Wyckoff, the Lane Sisters, the Casino Comedy Four, the Three Gardiners, and Johnson and Hilliard. H. A. SUTTON.

CLEVELAND, O.—The bill at the Empire 18-23 is headed by Edwin Milton Royle and Selena Fetter Royle, and includes Warren and Blanchard, Bimm, Bomm and Brr, Fuller, Moller and Burke, Clipper Quartette, and Baby Lund.——At the Star Hydes' Comedians will return 18-23, with Helene Mora, Joe Welch, Lizzie B. Raymond, Colby Family, Holloway Trio, Nichols Sisters, Burton and Brookes, Clarenze Quintette, and O'Neil and Torp. WILLIAM CRASTON.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Augustus Cook in Napoleon and John Mavon in The Man Upstairs were the dramatic components of the bill 11-16. Others were the Mathieus, Wood and Ray, Margaret Scott, the Blaney Four, the biograph. Fred and Rosalie Lucier, who, as their home is here, met with an extremely cordial reception. George and Adelaide Ober 18-23. JOHN M. KENDALL.

TORONTO, CAN.—Shea's (M. Shea, manager): The bill 11-16 was fair, the topliner being Tom Nawn and co., who presented a humorous sketch. Alice Shaw and daughters, Garcenetti Troupe, George W. Day, Fred Niblo, Fuller, Moller and Burke, Four Olifans, and Macart's dogs were others. Lucille Saunders 18-23.——Royal (J. C. Coulson, manager): The Oriental Burlesquers drew half houses, and occasional laughs 11-16. J. V. McAREE.

MILWAUKEE, WIS.—Fred Rider's New Night Owls to S. R. O. at the Star 10-16. Performance spirited. Audience pleased. Features were Professor Woodford and his trained baboon, Mitchell and Love, McCale and Caren, the Four Silvinis, the Newsboys' Quintette, and Healy and Farnum. The Tammany Tigers 17-23.——The Zoo is still popular at the Panorama Building. CLAUDE L. N. NORRIE.

TOLEDO, O.—Empire (J. H. Garson, manager): Business 10-16 was very good and an excellent bill was presented, including Williams and Aleene, Clipper Quartette, Johnson Brothers, Gallagher and Barrett, Elliott and Aleene, Snyder and Buckley, Mr. and Mrs. Harry Thorne, Charles Falke, and Austin Sisters. Lockhart's Elephants are headlined 17-23. C. M. EDSON.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): French Beauties 10-16; crowded houses. The olio: Marie Rogers, Tom J. Grimes, Belle Harvey, Beach and Beehler, Helen Russell, Winnie Richards, the Harpers, and Mlle Florine. The Jolly Grass Widows 17-23. GEORGE H. COLGRAVE.

NEWARK, N. J.—The tide of prosperity never ebbs at Waldmann's Opera House, and this house is always looked upon as a sure winner. The Bowery Burlesquers 11-16 showed Neva Aymar, Lewis, Elliott and Richmond, New York Four, Farrell-Taylor Trio, the Bawards, Campbell and Caulfield. Reilly and Woods' Show 18-23. C. Z. KENT.

PITTSBURG, PA.—Usual packed houses greeted Irwin's Majestic Burlesquers at the Academy 11-16. The Four Mantells were the principal features. Others were the two American Macs, Blanche Lester, Mamie Mitchell, Millie Valmore, Marie Revere, Kate Dahl, Perry and Walling, and Kolb and Dill. The Cracker Jacks 18-23. L. W. MENDENHALL.

KANSAS CITY, MO.—Orpheum: Katherine Bloodgood has made a great impression 11-16 with her delightful singing. Robert Hilliard presented an entertaining sketch. The Orskany Trio, John L. Hay, the Dumonds, Panista, Wilson and Waring, and Brothers Ward filled the bill. DE GUY SIMPSON.

BALTIMORE, MD.—The attraction at Chase's Lyceum 18-23 is the Burke and Chase Vaudeville co., headed by Adelaide Herrmann in A Night in Japan.——The bill at Kernan's Monumental 18-23 is Miss New York, Jr. HAROLD RUTLEDGE.

MINNEAPOLIS, MINN.—The Jolly Grass Widows were at the Dewey 10-16. Big houses. The olio included Paulo and Dika, Allen and Allen, Howard and Moore, and Gussie Vivian. F. C. CAMPBELL.

NEW BEDFORD, MASS.—Sheedy's (Sheedy and Buffinton, managers): For 11-16: Bernah and Miller, Tom Hefron, Burrows and Travis, Emerson and Lynch, Frank Lawrence, Fred Bowman, and Lulu Theis. Breathing room only. For 18-23: Mr. and Mrs. Neil Litchfield, Marlow, Tutein and Plunkett, Hughey Flaherty, Gus and Mattie Sharpiles, Weaver and Donra, Francis Harrison, and Morgan and Tenant.——Palace (A. J. Leavitt, manager): 11-16: The Everetts, Cosmopolitan Trio, Gordon and Le Clair, Eusted Sisters, Clayton and Paulette, and McCusick and Gonzales.——Item: At the conclusion of his turn 11 Frank Lawrence, the club swinger and gun juggler, was presented with a handsome floral piece by local friends.

DETROIT, MICH.—Wonderland showed 11-16 the Strakosch Opera co., with Madame Avery Strakosch, Amelia Fields, Payne Clarke, and D. Cantori. The audiences thoroughly appreciated these artists, whose work bears the marks of excellent musical education. Others were the Lelliotts, Sisson and Wallace, Alice Lewis, and Herbert and Willing.——The Capitol Square Theatre offered the Rice and Barton's Rose Hill English Folly co. 11-16. The olio: Collins and Collins, Catherine Rowe Palmer, Joe J. Sullivan, Carrie Webber, Allie Willard, Etta Wheeler, McFarland and Lee, and Barry and Hughes.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): For week 11-16: George and Adelaide Ober in Willard Holcomb's condensed version of Rip Van Winkle, were headliners and pleased with their excellent work. Other features were Gertrude Haynes and her choir, Eltharde, Hattie Delaro, John E. Crandall, Belle Stewart, Mollie Thompson, and Josie and Willie Barrows. Business good.——The Auditorium (Agnes Barry and Co., managers): The Imperial Burlesquers 11-13. Darmody, club juggler, was the feature. A New York Girl 14-16.

PATERSON, N. J.—Bijou (Abe Leavitt, manager): Weber's Dainty Duchess 11-16. Good sized houses. In the co. were Letta Meredith, Brown, Harrison and Brown, Fields and Fields, Harvey Sisters, Russell and Tillyne, Joe and Nellie Doner, Annette Peyser, and Fonner and Olwell. Al. Reeves' co. 18-23.——American (W. T. Heflin, manager): Foster and Emmett, Pauline Fielding, Lygio Brothers, Marshall and Appell, Jessie Phillips, Brandon and Baynes, and Professor King pleased fair audience.

YOUNGSTOWN, O.—Park (Eduard Stanley, manager): The Three Murellis in marvelous cycle work were the hit 11-16. Stanton and Modena, James R. Adams and co., Wesson and Walters, the Zarros, Gilmore Trio, Four Burtons, Marion and Dean, and the biograph filled the bill. Manager Stanley has resigned, to take effect 25, and Joseph P. Hill, of Brooklyn, formerly of Hyde and Behman's Theatre, will assume the management. Mr. Stanley retires to take care of the Park Casino for the Summer.

SCRANTON, PA.—Gaiety (Alf. G. Herrington, manager): The Twentieth Century Stars 11-13. Poor performance. Business good. The olio: Milt Allen, the Le Clairs, Lazelle, Nitram, and Amy Clausen. The Cracker Jacks 14-16. Little Egypt co. 18-20.——Items: Leo Pardello and Kid Lester joined The Twentieth Century Stars 11.—Manager Herrington has met with much success since he assumed management of the Gaiety a month ago. He reports big business.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Peter McQueen lectured on Mary, Queen of Scotts, 10. Fair house. In the bill 11-13 were O'Brien and Houston, Ford Brothers, Alice Fowler, Youngs and Brooks, Charles B. Lawlor, Dave Whitely, Gertie De Milt, and McPhee and Hill. For 14-16: Bijou Russell, Inga Orner, Alice Raymond, Martin Brothers, Orth and Hart, Ward and Franc, Delmore and Wilson, and C. E. Coffin. Business good.

FALL RIVER, MASS.—Empire (A. E. Rich, manager): Dark. The Indian Maidens 21-23.——Casto (Al. Haynes, manager): Business continues fair. For 18-20: Josie and Willie Barrows, Burt K. Forrest, Allen and Kingsman, and Herbert Swift. For 21-23: Reidy and Currier, Pauline Fielding, West and Williams, Harry Clarke, the De Muths, and Henry Weisner.

EASTON, PA.—Wonderland (Otto Rost, manager): Miss New York, Jr., 7-9. Large business. Satisfactory performance. Robert Manchester's Cracker Jacks 11-13. S. R. O. Performance made a hit. The olio: McDonald Brothers, Professor Mais' dissolving views, Belle Wilton, Weston and Allen, and McIntire and Rice.

TROY, N. Y.—Star (William H. Buck, manager): Al. Reeves' co. 11-13; fair audiences; olio by Fanny Fern Thatcher, Mitchell and Cain, Inez Mecusker, Leroy and Woodford, and Al. Reeves. Wine, Woman and Song 14-16. The Utopians 21-23. Fads and Follies 25-27. The Jolly Grass Widows 28-30.

MILFORD, MASS.—Palace (E. H. Streeter, manager): Crowded houses 11-16 saw Vernon and Kennedy, Alfred Phillips, Mlle. De Lora, Phyllis Gilmore, Clara Healy.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Carroll and Gardner, Paddy Shea, Castle Sisters, Charles Gilrey, Tim Ryan, Ida Moncrief, Josie Maloney, Minnie Lyons, and stock 11-16.

WILMINGTON, DEL.—Dockstader's (William L. Dockstader, manager): Wayne and Lamar, Zinmer, Nelson, Milledge and Tenbrook, Bagner and Armor, Dick and Kittie Kunzins, Wills and Barron, May Hoey, and Gypsene and Romane.

LOWELL, MASS.—Savoy (Frank G. Mack, manager): For 11-16: Joe O'Hare, Gardner and Vincent, Mr. and Mrs. Frank Lavarnie, De Bolien Brothers, De Muths, Thor, and the biograph. Good bill. Large houses.

GLENS FALLS, N. Y.—Capital Music Hall (John Donahue, proprietor): For 11-16: Madge Daystelle, Myra Deane, Alice Bastedo, Wiltsie Sisters, Mr. and Mrs. John B. Wright. Attendance good.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): For 11-16: W. C. Mallaird, Phoebe, Loney Haskell, Hickey and Nelson, Laurell, Eldora and Norine, and the vitagraph.

ATLANTA, GA.—Lyceum (R. Coley Anderson, managers): Big audiences 11-16 saw Joseph Hart and Carrie De Mar, Edward F. Reynard, Ida Mulle, John Marr, and the biograph.

LOUISVILLE, KY.—The Ramblers were at the Buckingham 10-16. The olio: Raymond and Clark, Kelly and Reno, Sanford and Hensel, Devere and Busch, Grace Larue, and Ruby Sisters.

NORFOLK, VA.—The Granby (Otto Wells, manager): For 11-16: Galdin, Weston and Yost, Five Olracs, Four Rentons, Corinne, Mrs. and Mr. Tom McMahon. Big business. Performances good.

NEW ORLEANS, LA.—Academy of Music (Parson E. Davis, manager): The Twentieth Century Maids 10-16; good houses.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The Gay Masqueraders 11-16; performance and business good. Rose Hill Folly co. 18-23.

READING, PA.—Bijou (Updegraff and Brownell, managers): Miss New York, Jr., 11-13. Good performance. Large audiences.

NEW BRITAIN, CONN.—Opera House (W. W. Hanna, manager): Dainty Parce 21.

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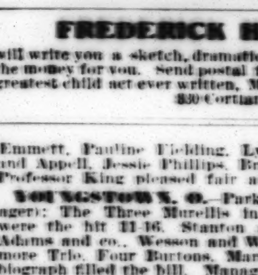
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CORRESPONDENCE.

(Continued from page 6.)

Archie Boyd, Henry Keane, George Parker, Angelo Russell, Lee Hobbs Martin, and Louise Skillman. Stetson's U. T. C. 25.

HARRISBURG. GRAND OPERA HOUSE (Smith and Whitehill, managers): The Royal Box delighted a crowded house 11; those deserving of special mention were Andrew Robson, Charles Bertram, Samuel Lewis, John J. Dunn, Richard Lyle, Mary Gardner, Florence Evans, and Mabel Wright. A Ride for Life 14. Why Smith Left Home 27. Sis Hopkins April 11.—ITEMS: The Thomas Scenic Co. has contracted to furnish several new pieces of scenery for the Grand.

GALLIPOLIS. ABEL OPERA HOUSE (T. E. Bradbury, manager): Barlow Brothers' Minstrels 9; good house and performance. Thomas Jefferson in Rip Van Winkle 12; fair house; good performance.—ITEM: Lew Baldwin, of Barlow Brothers' Minstrels, was presented with a gold headed cane 9 during the stay, by the co. Lew Baldwin has been sick, and this being his home, he remained here a few days, joining his co. again 12.

GALVESTON. CITY OPERA HOUSE (Wolff and King, sharing managers): A Run on the Bank 7 (return); good business and the performance. Charles Pusey, Bert St. John, James Fuseon, Harry C. Stanley, Louise Gould, Lorence Emerson, Georgia Tomkins, and the DeArville Sisters deserve special mention. U. T. C. (local) 18. Kidnapped in New York 21. A Pack of Cards 25. A Ragtime Reception April 10 (cancelled.

WARREN. OPERA HOUSE (Elliott and Geiger, managers): A Young Wife 7 was a good attraction. Selma Herman scored; business fair. White's Faust 20. A Poor Relation 27. A Trip to Chinatown 28. The Bohemian Girl (local) auspices of the Ohio State Band, direction Mrs. W. D. Ackley, formerly of the Alton Opera co., 28. The Doctor's Warm Reception (return) 30.

ST. MARYS. GRAND OPERA HOUSE (H. G. McLain, manager): Tim Murphy in A Bachelor's Romance, ably supported by Dorothy Sherrod, Aubrey Powell, and Messrs. O. J. Griffin and Lester Wallack, Jr., drew large houses 9. A Royal Box 13.—PEOPLE'S THEATRE (Bert Bennett, manager): A Thoroughbred Tramp to light business 11. A Rag Time Coon 18. Peck's Bad Boy 26.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Quo Vadis 5; poor performance; small house. West and Wilson's Minstrels 8; poor performance; small audience. The Black Diamond Express 20. Mistress Nell returns 21. The Power Behind the Throne 28. A Breezy Time April 1. A Homespun Heart 21 cancelled.

NEW PHILADELPHIA. UNION OPERA HOUSE (George W. Bowers, manager): Porter J. White in Faust 9; fair house; Olga Verne, Frank MacDonald, and Gertrude Clements gave good support; pleased audience. Mistress Nell 21. The Doctor's Warm Reception 27. Pinafore April 4.

PIQUA. MARVIN OPERA HOUSE (W. C. Marvin, manager): Marco, the magician, to packed house 6; audience pleased. Eight Bells to big business 9; performance pleasing. Tim Murphy in A Bachelor's Romance 11; good house and performance. Y. M. C. A. Glee Club 13. A Wise Woman 16. The Christian 26. What Happened to Jones 27.

SANDUSKY.—AUDITORIUM (Brotherton and Faulkner, managers): The Game Keeper 11; pleasing performance; fair house. Fabio Romani 13. La Porte Comedy co. 18-23. Joshua Simpkins April 2.—SMITH'S OPERA HOUSE (James L. Smith, manager): A Wise Woman 8; light business; performance fair. Uncle Josh Spruceby April 3.

YOUNGSTOWN. OPERA HOUSE (Eugene Rook, manager; Bennett and Moulton co. 11-16; excellent houses. Plays: The Captain's Mate, Darkest Russia, The Fay Train, Wicked Leyden, Wagg's Landing, All for Gold, The Little Pauper, The Mother, and The Little Detective. A grand amateur vaudeville contest was given 15. Vogel and Deming's Minstrels 18.

PORTSMOUTH. GRAND OPERA HOUSE (W. H. Cutter, manager): Mildred Holland in The Power Behind the Throne delighted large audience 6. Louis Walker, Fred Ormonde, and Frances Brooke deserve special mention. Mistress Nell 13. Barlow Brothers' Minstrels 16. United States Marine Band 30.

MASSILLON. NEW ARMORY (William R. Lipps, manager): Hello Bill I pleased good audience. Porter J. White in Faust 8 pleased a large house. Vogel and Deming's Minstrels 13. Tim Murphy 14. Richard Golden 23. The Doctor's Warm Reception (return) 27.

LOGAN. TEMPLES' OPERA HOUSE (Frederick A. Koppe, manager): The Royal Box 9; fair sized audience.—ITEM: Andrew Robson, of The Royal Box, received word here that his mother was dying, and left at once for her home, Hamilton, Ont. His role was taken creditably by Charles Bertram.

MIDDLETOWN. COLUMBIA THEATRE (Edward L. Moore, manager): Columbia Comic Opera co. closed week's engagement 9; S. R. O. with The Two Vagabonds. Gertrude Coghlan in Vanity Fair 11. Thomas Jefferson 16. Secret Service 18.

MARION. GRAND OPERA HOUSE (T. K. Albaugh, manager): Porter J. White in Faust 11; co. excellent; S. R. O. A Run on the Bank 13; co. fair; small house. The Belle of New York 15. Old Jed Prouty 18. A Poor Relation 20.

NEWARK. CITIZENS' OPERA HOUSE (E. S. Emerson, manager): Vogel and Deming's Minstrels 7; excellent performance; large audience. A Poor Relation 14. Who is Who 21. The Christian 28.

NORTON'S CORNER. STAR THEATRE (J. F. Blumenberg, manager): Fabio Romani 11; full house. Local minstrels 15, 16. ITEM: Rehearsals are in progress for the production of Manager Blumenberg's play, by an excellent local cast.

CHILLICOTHE. MASONIC OPERA HOUSE (A. R. Wolfe, manager): Thomas Jefferson in Rip Van Winkle 6; good business; audience pleased. Mildred Holland in The Power Behind the Throne 8; big house; good performance. Mistress Nell 12.

CAMBRIDGE. HAMMOND OPERA HOUSE (R. Hammond, manager): Andrew Robson in The Royal Box 6; splendid house and attraction. Fabio Romani 9; fair attendance and attraction. White's Faust 13. A Run on the Bank 16.

BOSTON. DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Eight Bells 8; S. R. O.; first-class performance. A Ride for Life 14. Joshua Simpkins 25. A Rag Time Reception 26. Finnigan's 400 28.

LIMA. FAURAT OPERA HOUSE (H. G. Hyde, manager): A Milk White Flag pleased a good house 7. Frank Daniels in The Ameer delighted a packed theatre 9. Eight Bells 14. A Ride for Life 16. The Royal Box 19. Joshua Simpkins 27.

LORAIN. WAGNER OPERA HOUSE (Charles Knapp, manager): A Wise Woman 13; fair performance; well patronized. Quo Vadis 16. Claire Tuttle 18-23.

MARION. GRAND OPERA HOUSE (Charles E. Perry, manager): A Milk White Flag 6 pleased fair house. A Thoroughbred Tramp 9; light business. Gus Cohn Comedy co. 10-16.

CORNING. MONAHAN'S OPERA HOUSE (John Monahan, manager): Fabio Romani 7; co. good; large audience pleased. The Hungarian Band 8 delighted large audience. A Run on the Bank 21.

VENIA. CITY OPERA HOUSE (Charles McClellar, manager): Kidnapped in New York 22. A Hole in the Ground 26.—ITEM: Billy Link and family are visiting relatives in this city.

ADA. WHITESIDE THEATRE (A. W. Chetter, manager): John Abbott Stock co. in The Black Flag, Lyfwood, The Golden Giant Mine, Enoch Arden, and U. T. C. 4-9; business fair. Benedict's Quo Vadis 21.

CANTON. THE GRAND (M. C. Barber, manager): Faust was presented 6 to good business; performance satisfactory. Vogel and Deming's Minstrels 14. Tim Murphy 15. The Belle of New York 16.

GREENVILLE. TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): Chicago Stock co. 4-9. The Sunshine of Paradise Alley 12; large and pleased audience. A Pair of Tramps 13.

PIQUA. OPERA HOUSE (C. C. Sank, manager): A Run on the Bank 6; good business; pleasing performance. Human Hearts drew well 8 and pleased. Erwood Stock co. cancelled 11-16.

TIFFIN. NOBLE'S OPERA HOUSE (C. F. Collins, manager): Tim Murphy in A Bachelor's Romance 12; big house; delighted audience. Who is Who 16.

MARION. OPERA HOUSE (Craven and Herman, managers): White's Faust pleased a fair-sized audience 8. Vogel and Deming's Minstrels 15. Mistress Nell returns 22.

ATHENS. OPERA HOUSE (Charles Slaughter, manager): The Royal Box 8; good business and attraction. The Princess Bonbon 11 (local); S. R. O.; excellent performance.

BOSTON. MASONIC OPERA HOUSE (C. F. Ellsberry, manager): Thomas Jefferson in Rip Van Winkle 8; good performance; fair house. Mistress Nell 14.

CARROLLTON. GRAND OPERA HOUSE (Kemmerer Brothers, managers): Parker Concert co. 21.

ELYRIA. OPERA HOUSE (H. A. Dykeman, manager): Morrison's Faust 9; poor business; performance good. A Wise Woman 14.

NELSONS. SHUTTER'S OPERA HOUSE (Carl Jettinger, business manager): The Jay Leaf 8; poor house; performance fair.

STEUBENVILLE. OLYMPIA (J. J. Watson, manager): Fabio Romani 12. White's Faust 14. Gertrude Coghlan 16.

NAPOLEON. OPERA HOUSE (J. M. Rieger, manager): The Black Diamond Express 6; fair business and co.

PORTSMOUTH. ANDES OPERA HOUSE (H. C. Campbell, manager): The Ivy Leaf 9; small house; co. poor. A Poor Relation 15.

CANAL DOVER. BIG FOUR OPERA HOUSE (Reiter and Coe, managers): Vogel and Deming's Minstrels 16. Mildred Holland 30.

MT. VERNON. WOODWARD THEATRE (Forberg and Torrey, managers): Old Jed Prouty 19. Night Owls Burlesquers 18.

CHILLICOTHE. GRAND OPERA HOUSE (W. H. Cutter, manager): Mistress Nell 11; fine performance; fair business.

GALION. CITY OPERA HOUSE (S. E. Ribler, manager): Quo Vadis 15. Local Minstrels 26, 27, direction of Harry Shunk, late with Al. G. Field.

NEWARK. AUDITORIUM (J. R. Rosebraugh, manager): A Man from the West 8; large house. Secret Service 12.

SANDUSKY. NEW NIELSEN OPERA HOUSE (George Loeckling, manager): Davidson Stock co. opened for a week 11; S. R. O. A Wise Woman 15.

ZANESVILLE. OPERA HOUSE (W. D. Schultz, manager): The Belle of New York 13. Richard Golden 20. The Answer 27. Down Mobile 29.

PORTSMOUTH. CLARK OPERA HOUSE (F. C. Clark, manager): White's Faust 18. The Sunshine of Paradise Alley 22.

SPRINGFIELD. OPERA HOUSE (Heim and Haynes, managers): A Run on the Bank 11 pleased a large house. A Poor Relation 16.

NEW LEXINGTON. SMITH'S OPERA HOUSE (S. E. Smith, manager): Dark.

TROY. OPERA HOUSE (Barnett Brothers, managers): Mildred Holland 13.

OKLAHOMA TERRITORY.

ENID. OPERA HOUSE (R. A. Wald, manager): Business Men's Minstrels 5, 6 (locals); full houses; fine entertainment. Scandinavian Sisters 9; satisfactory business. Fauble Bill Burlesquers April 2.

EL RENO. OPERA HOUSE (J. H. Warren, manager): A Wise Member 9; good performance and house. Faust 12.

OKLAHOMA CITY. OVERHOLSER OPERA HOUSE (O. V. Nix, manager): A Hole in the Ground 6; good business. Labadie's Faust 10; fair business and performance.

GUTHRIE. BROOKS THEATRE (J. M. Brooks, manager): A Woman in the Case 5; good business, fair performance.

OREGON.

SALEM. TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Jessie Shirley co. 11-16 in A Woman's Power, The War of Wealth, Little Lord Fauntleroy, The Ugly Duckling, The Sheave of Arrows, and The Country Girl pleased large audiences. The Village Parson 9. Field's Minstrels 14. Faust 16.

BAKER CITY. BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): The Eleventh Hour 6; good house; performance fair. The Star Boarder 9. To pleased good audience. Madame Modjeska 21.

LA GRANDE. STEWARD'S OPERA HOUSE (D. H. Steward, manager): The Star Boarder 8, fair house; performance poor. Whitman College Glee Club 14. Between Two Hearts 21.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): The Eleventh Hour 5; performance and house fair. The Star Boarder 7; fair performance and good audience. Madame Modjeska 22.

PENNSYLVANIA.

WASHINGTON. KABER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The Uncle Joshua picture play proved a novelty and pleased big house 8. Francescus, the magician, gave a performance exceeding in merit all expectations 9; house fair. Little Irene Myers co. began a week here 11, presenting The Stowaway, S. R. O.; the co., headed by Little Irene Myers, is good, as are the specialties. The Ensign and The Corner Grocery 12, 13 to large houses. Morrison's Faust 22.—HERSKER'S OPERA HOUSE (Nathan Appell, manager; E. H. Carpenter, resident manager): The Missouri Girl 9; fair houses; Fred Raymond and Mazie Ritchie were praiseworthy, rest of co. poor. Humpty Dumpty 18. Band concert (local) 25.—ITEMS: Michael Probst and his two children left 14 for Altoona, where they join the Hoeffler Stock co. for a season of ten weeks. On account of illness Francescus canceled his engagements at Ashland and Pottsville 7, 8. J. N. Zuber, the Mirror correspondent in Lock Haven, has taken a financial interest in the tour of Francescus. James H. Kirchner, of this place, will take part in the vaudeville entertainment at the Palace Theatre, Girardsville, 8.—Manager Quirk was in New York 8. Irene Myers gave a party to the little folks of the city 14. The Reeder Battery Minstrels will give a performance at the Able Opera House, Easton, May 3. E. W. SHERTZINGER.

POTTSVILLE. ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): The Missouri Girl 8 gave good performance; medium business. Fred Raymond and Mazie Ritchie made hits. Clay Clement returns 9 repeated former success to medium house in The New Dominion. The Holden Comedy co. opened 11 for week; big business. Dickson's Humpty Dumpty 12. Tennessee's Pardner 21. Kellar 22.—ITEMS: Manager Whiteley has had the Academy dressing rooms recarpeted and repaired. An amateur performance will be given by Frackville talent in Park Theatre, Frackville, after Lent. C. B. Lowery, of Mahanoy City, is having his circus paraphernalia repaired and repainted. Manager C. C. King, of Pittston, had an attachment placed on the Holden Comedy co.'s property 13 for $275, he also seized the greater part of their scenery, for not notifying him they had canceled at Pittston. The suit has been placed in the hands of lawyers.

GEORGE B. STOUTER.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): William H. Crane in David Harum 7. Justice 14. Clay Clement 15, 16. Kellar 19. A Texas Steer 20. Tim Murphy 28. The Belle of New York 30.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown manager): Mack Brothers' Dramatic co. 4-9; big business; co. capable. Plays latter part of week: In Good Old New York, A Celebrated Case, The Harvest of Sin, and The Mountain Queen. Keystone Dramatic co. 11-16; strong co., headed by Gertrude Shipman and Lawrence Metzie; capacity in In Sight of St. Paul's, The Senator's Daughter, The Mystery of Wood Lawn, Utah, Under Sealed Orders, Fool of the Family, Escaped from the Law, and Dixie Land. May Fiske Dramatic co. 18-23.—ITEM: Manager A. J. Duffy, of the Lyceum Theatre, spent last week in New York.

SCRANTON. GRAND OPERA HOUSE (Harry Watson, manager): Old Arkansaw 6; large and appreciative audience. A Young Wife's medium; fine co.; excellent performance. Columbia Opera co. 11-16 to good business. Columbia Opera co. 18-23.

SHENANDOAH. VICTORIA (J. C. Watson, manager): Fabio Romani 11. Local minstrels 15, 16. ITEM: Rehearsals are in progress for the production of Manager Blumenberg's play, by an excellent local cast.

SHAMOKIN. ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): The Missouri Girl 8 gave good performance; medium business. Fred Raymond and Mazie Ritchie made hits. Clay Clement returns 9 repeated former success to medium house in The New Dominion. The Holden Comedy co. opened 11 for week; big business. Dickson's Humpty Dumpty 12. Tennessee's Pardner 21. Kellar 22.—ITEMS: Manager Whiteley has had the Academy dressing rooms recarpeted and repaired. An amateur performance will be given by Frackville talent in Park Theatre, Frackville, after Lent. C. B. Lowery, of Mahanoy City, is having his circus paraphernalia repaired and repainted. Manager C. C. King, of Pittston, had an attachment placed on the Holden Comedy co.'s property 13 for $275, he also seized the greater part of their scenery, for not notifying him they had canceled at Pittston. The suit has been placed in the hands of lawyers.

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SHARON. GRAND OPERA HOUSE (Harry Watson, manager): Old Arkansaw 6; large and appreciative audience. A Young Wife's medium; fine co.; excellent performance. Columbia Opera co. 11-16 to good business. Columbia Opera co. 18-23.

SHENANDOAH. VICTORIA (J. C. Watson, manager): Fabio Romani 12. White's Faust 14. Gertrude Coghlan 16.

SUNBURY. OPERA HOUSE (W. C. Lyon, manager): Conroy, Mack and Edwards 7-9 to large houses in The Diamond King. A Daughter of Cuba, and All for Gold co. good. Nan Barnes, Virginia Earl, Helen McCabe, W. O. Chandler, and Herbert Lindholm deserve special mention for their clever work. Lester Walker co. 11-16 opened to S. R. O. presenting The Prince of Russia, The Fatal Wedding, and Along the Trail first half of week; good old Arkansaw 21. Two Merry Tramps 25. Local Minstrels 27.

TAMAQUA. GRAND OPERA HOUSE (Harry Bensel, manager): Old Arkansaw 6; large and appreciative audience. A Young Wife's medium; fine co.; excellent performance. Columbia Opera co. 11-16 to good business. Columbia Opera co. 18-23.

TAMAQUA. OLYMPIA (J. J. Watson, manager): Fabio Romani 12. White's Faust 14. Gertrude Coghlan 16.

TARENTUM. OPERA HOUSE (A. C. Gilliland, manager): Sullivan-Kiggins 14. 8 Nevada 18-23.

NEW CASTLE. OPERA HOUSE (J. F. Gemmer, manager): Gertrude Coghlan in Vanity Fair 13.

PHILIPSBURG. LYCEUM OPERA HOUSE (A. Albert Walton, manager): Two Merry Tramps 12; medium good house; performance fair. The Kinnear Sisters scored.

DUBOIS. LYCEUM OPERA HOUSE (A. P. Way, manager): Two Merry Tramps 12; S. R. O.; audience pleased. Pittsburg visitors worthy of special mention. Down Mobile 13. Holmes co. 18-23.

CARLISLE. OPERA HOUSE (Messrs. Mosser and Appel, lessees; M. H. Irwin, manager): Sis Hopkins 14. Freeman in Uncle Tom's Cabin 15. Horse Tavern by Gordon's Minstrels 25.

CARBONDALE. GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Lyceum Players Stock co. 18-23.

MILTON. OPERA HOUSE (A. J. Lenz, manager): Minstrels (local) 15; big house; good performance. Old Arkansaw 20. Two Merry Tramps 21.

OAKLAND. GRAND OPERA HOUSE (Frank H. White, manager): A and J. Campagna 14; fair business. Frame-ups 12 cancelled. Morrison's Faust 18.

WILLIAMSPORT. PARK (Harry Stewart and Lloyd Mauk, Managers): Morrison's Faust 18. Lafayette Glee Club 23.

BLOOMSBURG. GRAND OPERA HOUSE (C. R. Fowler, manager): The Man from Mexico 15. A Fair Affair 18.

WAYNESBURG. OPERA HOUSE (C. W. Mundell, manager): An American Girl's delighted large house. Faust 15. Rip Van Winkle 18.

PLYMOUTH MEETING. MORNING STREET OPERA HOUSE (John C. Fish, manager): Old Arkansaw 13. Vogel and Deming's Minstrels 28.

CLEARFIELD. OPERA HOUSE (T. E. Clark, manager): Old Arkansaw to big business and pleased audience 13. Vogel and Deming's Minstrels 28.

WOODSPORT. WHITE'S OPERA HOUSE (Frank P. Hunter, manager): J. J. Toole co. 15, 16. The Bennett-Moulton co. 18-23.

KANE. LYCEUM (A. E. Cass, manager): The Fall of Pompeii (local) 8, 9; large audience. Morrison's Faust 14.

RENOVO. KANE'S THEATRE (John T. Kane, manager): Servies and Fowler Vaudeville co. 11-16 canceled.

TOWANDA. HALE'S OPERA HOUSE (C. T. Kirby, manager): A Homespun Heart 7; good performance and house.

TYRONE. ACADEMY OF MUSIC (E. J. Pruner, manager): Dark.

NORTH EAST. SHEETS' OPERA HOUSE (Charles A. Lincoln, manager): Dark. White's Faust 26.

BROWNSVILLE. THREE TOWNS THEATRE (C. K. Taylor, jr., manager): Dark.

TARENTUM. OPERA HOUSE (A. C. Gilliland, manager): Sullivan-Kiggins 14. 8 Nevada 18-23.

NEW CASTLE. OPERA HOUSE (J. F. Gemmer, manager): Gertrude Coghlan in Vanity Fair 13.

RHODE ISLAND.

NEWPORT. OPERA HOUSE (Henry Bull, Jr., manager): Denman Thompson in The Old Homestead 7, 8, 9, 0; the high standard of excellence of this play maintained. The Heart of Maryland 11; good house and excellent performance. In Old Kentucky 13; fair business; performance good. Sarah Cowell Le Moyne 14. Aubrey Stock co. 18-23. The Runaway Girl 28. When We Were Twenty-one April 3. Hayden's Minstrels 8. Side Tracked 9. The American Girl 12. The Girl from Maxim's 13.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Kennedy Players finished week 4-9; fair business. Plays: In Old Kentucky, Hearts of the Blue Ridge, The Eleventh Hour, The Prisoner of Zenda, The Night Before Christmas, and A Runaway Wife 28.

PAWTUCKET. OPERA HOUSE (William E. White, manager): The stock co. in Monte Cristo 7-9; good business; performance satisfactory. Lost in London 11-13; good attendance; pleasing performance.

WESTERLY. ELIVEN'S OPERA HOUSE (C. E. Eliven, manager): Macauley-Patton co. opened week 11 in The Minister's Son, pleasing a large audience; specialties excellent.

RIVERPOINT. THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Hearts of the Blue Ridge 19.

SOUTH CAROLINA.

SPARTANBURG. OPERA HOUSE (Max Greenewald, manager): Across the Trail 9; good business. Packard Opera co. in Prince Pro Tem 14. Heritage, Coleman and Beagler's Minstrels 15. Carpenter's Quo Vadis 19. Walker Whiteside in Hearts and Sword 20. Sidney Woodward 25.—ITEMS: The City Opera House has been re-leased to the present management for three more years. Charles P. Ligon will continue as business manager.—On account of a conflict of dates Madame Schuman Heink will be unable to fill her engagement at the May festival May 3, and Signor Campanari has been secured instead.

CHARLESTON. ACADEMY OF MUSIC (Charles W. Keogh, manager): The Burgomaster 8; large and pleased audience. Ina Clayton co. 11-16 opened to S. R. O., presenting The Waifs of New York, The Sultan's Daughter, A Midnight Masquerade, Miss Roarer, and At the French Ball. Peters Comedy co. 18-23.

ANDERSON. OPERA HOUSE (Evans and Brock, managers): A Mistaken Beauty (local) 12 delighted large audience. Prince Pro Tem 18. Hubert's Symphony co. 28. Barlow and Wilson's Minstrels 30.

ORANGEBURG. ACADEMY OF MUSIC (O. E. Rosenger, manager): Packard Opera co. 27. Quo Vadis April 1.

FLORENCE.—AUDITORIUM (Earringer and Caldwell, managers): Hillyer's Wonders 13, 14.

SOUTH DAKOTA.

DEADWOOD. OPERA HOUSE (H. M. Bennett, manager): Della Pringle co. 4-9 in Among the Barks, The Struggle of Life, Dud's Girl, A Soldier to the King, and The Tramp; business fine, co. and scenery excellent. Minstrels (local) 15. Flower Shakespearean readings 20. Richards and Pringle's Minstrels 23.—ITEM: The Black Hills circuit, of which J. O. Parker was manager, has dissolved, and the Hill towns are now booking independently.

SIOUX FALLS. NEW THEATRE (S. M. Bear, manager): Ben Hendricks in Otho 5; good business and creditable performance. West's Minstrels gave an excellent performance to a packed house 8. Ferguson's Dixie Jubilee Singers 12. Lecture by P. S. Henson 14. Ten Nights in a Bar Room 16.

HURON. GRAND OPERA HOUSE (Charles Loveland, manager): Sanford Dodge 4 in The Three Musketeers, good house pleased. Damon and Pythias returns 15.

WATERTOWN. NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Mahara's Minstrels 7, 8; creditable performance; crowded house.

TENNESSEE.

NASHVILLE. THE VENDOME (Staub and Sheetz, managers): When We Were Twenty-one 7 (return) drew small but pleased audience. The Princess Chic 9; excellent performances, the singing of J. C. Miron was the feature. La Governor Bob Taylor 12. The Burgomaster 27.—GRAND OPERA HOUSE (C. J. Roche, manager): The Roche Stock co. in The Little Minister pleased good houses 4-9. My Friend from India is drawing good houses 11-16. Ethel Barrington, Anna Hollinger, Nance Elee, Morris McHugh, and William Stuart deserve mention. John J. Welch and Warden and Shepherd are clever in the specialties. Tenth 18-23.

MEMPHIS. LYCEUM THEATRE (Frank Gray, manager): The Sign of the Cross 8, 9; fair business; Charles Dalton in the leading role was good. The Princess Chic 11, capacity; Margaret Sylva enthusiastically received. The Man from Mexico 14, 15. Brown's in Town 16.—AUDITORIUM (Benjamin M. Stalnback, manager): The Knowles, hypnotists, opened a successful week 11; their performance was clever.—GRAND OPERA HOUSE (A. B. Morrison, manager): The Hopkins Stock co.'s production of Theodora, assisted by Melbourne MacDowell drew splendid houses 11-16. La Tosca 18.

CHATTANOOGA. NEW OPERA HOUSE (Paul E. Albert, manager): Dark.

KNOXVILLE. STAUBS THEATRE (Fritz Staub, manager): Dark.

MURFREESBORO. MASON'S OPERA HOUSE (Arndt and Fox, managers): Dark.

TEXAS.

SAN ANTONIO. GRAND OPERA HOUSE (Dave A. Weis, manager): Frank E. Roberson delivered an excellent lecture on the South African war 5, 6; large attendance. Beatrice Sis closed week 7. Arizona 8, 9; excellent performances; good attendance. Branning Dramatic co. opened week 11 in The Rhine 11. Mr. Dooley in Peace and Plenty 12. Princess Chic 20.

BEAUMONT. OPERA HOUSE (C. Rodgers, manager): The Stoppelcon Quartette gave good entertainment 8; big house. Wilbur Hazzard 11, 12 failed to appear.

MOUNT VERNON. OPERA HOUSE (W. H. Lattimore, manager): Old Arkansaw 12; crowded house; excellent performance. Edwin Young Stock co. 25-30.

[illegible] ITEM: [illegible] Man from [illegible] of Sherman [illegible] her after the [illegible] recipient of many [illegible] [illegible] OPERA HOUSE (Wright [illegible] Charles H. Dunshower, [illegible] 6, failed to appear. [illegible] Merchants' Trades Display [illegible] direction Mollie Jackson 15.—ITEM: Charles H. Dunshower has been reelected manager of the Wright Opera House for the ensuing year and W. H. Allen assistant manager.

GALVESTON.—HARMONY THEATRE (Dave H. [illegible], manager): The Braunig Dramatic co. closed a week's engagement 9; business satisfactory. Ewing Taylor co. opened 10 for one week, presenting Because He Loved Her So; good house; remainder of week The Siege of the Alamo, Camille, Lynwood, Sapho, The Unknown, The Three Musketeers, and Myrtle Ferns.

DALLAS.—OPERA HOUSE (George Anzy, manager): Le Voyage en Suisse 4; fair audience, performance good. Arizona 5 drew large and well pleased audience. A Hole in the Ground did not do well 8. Adelaide Prince and Creston Clarke in David Garrick and The Bells 9; fair audience and performances. Because She Loved Him So 11. My Friend from India 12. Baldwin Melville co. 14-16.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, manager): Edwin Rostell 6 pleased fair house. The Man from Mexico delighted good house 8. Liquid air experiments interested fine audience 9. A Hole in the Ground 11. Edwin Rostell (return) 12. Because She Loved Him So 13. The Princess Chic 14.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Philip Greenwall, manager): Arizona 4 to S. R. O.; the co., headed by Fraser Coulter and Grace Thorne, was strong. Le Voyage en Suisse 5; fair house. A Hole in the Ground 7; fair house; good performance. My Friend from India 8; well filled house; co. good. Because She Loved Him So 9.

WACO.—AUDITORIUM (Jake Schwarz, manager): Frank R. Roberson, of the Y. M. C. A. Course, on "Briton and Boer" 4; large and pleased audience. Arizona 7; large business; excellent play; splendid co. Because She Loved Him So 8; poor attendance. My Friend from India 13. The Watch on the Rhine 15.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; T. Bergman, manager): Because She Loved Him So 5. Devil's Auction 6, 7; co. disappointing; business satisfactory. The Watch on the Rhine 12. Arizona 13, 14.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): Madison Square Theatre co. 14-16. Ruble Theatre co. 18-23. A Woman in the Case 26.—ITEM: The Elks have fitted up club rooms in the Lyceum Building.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Payton Sisters' Comedy co. 4-6 in Because I Love Her So, A Wife's Secret, and A Gigantic Liar; all to good business, but performances weak. My Friend from India 11. Creston Clarke 12.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Keller's Stock co. 7-9 in Our Dreadful Dad, The Widow and the Fool, and Sworn Comrades; business fair.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): Quo Vadis 3; satisfactory performance; fair house. Creston Clarke 25. Olympia Opera co. April 4.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Devil's Auction amused a big audience 5. Because She Loved Him So 6.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Si Perkins 7; good house; performance poor.

ORANGE.—GATE CITY OPERA HOUSE (P. Lausen, proprietor and manager): Benedict's Quo Vadis 9; pleased audience; good business.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): My Friend from India 4; satisfactory business; good co. Si Perkins 6.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Edwin Rostell in Hamlet 8; fair business. Flint and Cones Specialty co. 29.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Madison Square Theatre co. 11-16 canceled. Jossey Stock co. April 5.

EL PASO.—MYAR'S OPERA HOUSE (W. C. Rogers, manager): Roneys Boys' Concert co. 5; good and appreciative audience.

PITTSBURG.—OPERA HOUSE (J. F. Reynolds, manager): Dark.

TEMPLE.—EXCHANGE OPERA HOUSE (James Eddl, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Eugenie Blair in A Lady of Quality 5, 6 and Carmen 7; business from good to poor; audiences pleased. The Little Minister 8, 9. Madame Modjeska 11-16.—NEW GRAND THEATRE (M. E. Mulvey, manager): Jules Grau Opera co. 4-9, presenting El Capitaine, The Isle of Champagne, and The Little Tycoon; good business; Kate Michelena and Joseph Smith were warmly received; George Chapman, Miro Emmett, Carrie Ward, and Edna Thornton were also good. The Eleventh Hour 11-13.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Eleventh Hour 14. The Star Boarder 21. Rusco and Holland's Minstrels 26.—ITEM: The Eugenie Blair co. came from Salt Lake City 8, but left their scenery there. Manager McLaughlin refused to allow the performance to be given and brought suit for damages. A satisfactory settlement was made.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. H. Black, manager): When We Were Twenty-one 14. Uncle Josh Spruceby 20. A Bunch of Keys April 2. Mary Howe and Boston Sextette Club 8. The Prisoner of Zenda 12. Tennessee's Pardner 29. Sousa's Band May 1.—MUSIC HALL (Howe's moving pictures 8; good business. Salem Cadet Band 22. St. Johnsbury Music Festival 27-29.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): When We Were Twenty-one 11; large and enthusiastic audience. A Day and a Night 16. The Bostonians 29. A Bunch of Keys April 6. A Poor Relation 10. The Prisoner of Zenda 16. Frederick Warde 24.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): William Morris and excellent co. delighted large audience 8 in When We Were Twenty-one. Howe's pictures to S. R. O. 9. Uncle Josh Spruceby 18.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Mlle. Pilar Morin in My Cousin 8; poor performance; fair house. When We Were Twenty-one 12; large audience. Florence Wickliffe deserves special mention. A Day and a Night 15.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Mlle. Pilar Morin in My Cousin 7; poor house and performance. A Day and a Night 14; good house; play well presented. Uncle Josh Spruceby 23.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard manager): When We Were Twenty-one 9; good house; excellent performance. Uncle Josh Spruceby 19.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): The Shamrock and the Rose (local) 16.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Dark.

BELLOWS FALLS.—OPERA HOUSE: When We Were Twenty-one 15. A Day and a Night 19.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Quo Vadis 8, 9; large and pleased audiences.—BIJOU (Jake Wells, manager): Large audiences each performance of Mathews and Bulger's co. in The Night of the Fourth 11-16. A Wise Guy 18-23.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): Quo Vadis was enjoyed 7 by large audience. Gorton's Minstrels 22. U. T. C. April 1. Devil's Auction 6. Tim Murphy 11. The Princess Chic 13. Brown's in Town 19.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Leon Herrmann 8; large audience; good performance. Walker Whiteside in Heart and Sword 12; fine audience; splendid performance.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Walker Whiteside in Heart and Sword 11 pleased fair audience. Quo Vadis 22. The Little Minister 28.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Side Tracked 9; fair business; co. poor. Elks' Minstrels (local) 14. Walker Whiteside 19.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): A Trip to Coontown 9 pleased top-heavy house.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Walker Whiteside in Heart and Sword 13; fair house and performance.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Side Tracked pleased fair house 11.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckett, manager): Leon Herrmann 7; fair business; performance good. Walker Whiteside 20.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. [illegible]) lessee): Gorton's Minstrels 21. The Sign of the Cross 25-27. Way Down East 28-30.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirst, managers): Scott's Minstrels 27.

WASHINGTON.

TACOMA.—THEATRE (C. L. Heilig, manager): Mrs. Fiske in Becky Sharp 5; splendid audience. The event was a red-letter one in the theatricals of this city. Louis James and Kathryn Kidder in A Midsummer Night's Dream and Richard III 8, 9; attendance good; Louis James and Kathryn Kidder excellent.—LYCEUM (D. B. Worley, manager): Dark.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Mrs. Fiske in Becky Sharp and Tess of the D'Urbervilles 4, 5; largest attendance of the season. Mrs. Fiske scored a triumph in both plays. Good support. The Prisoner of Zenda 7, 8; fair business; co. average. Daniel Sully 15, 16.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles Van De Water, manager): The Eleventh Hour 4; good business; play fair. Whitman College Athletic Show (local) 8 was well received by full house.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): The Angel of the Alley 4; fair co.; business light.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Belle of New York 14. Secret Service 16. Andrew Mack 18.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Schiller Stock co. closed good week 8. Plays: Sapho, The Mysterious Mr. Jones, and Ten Nights in a Barroom. Klimt-Hern co. 11-29 in The Nutmeg Match, The Commodore, and the Great Diamond Robbery; good business. The Gamekeper 21-3.

MORGANTOWN.—OPERA HOUSE (H. L. Swisher, manager): McCloy Stock co. 13 in A Night Off; fair house; good performance. The American Girl 14. McCloy Stock co. 19. Thomas Jefferson in Rip Van Winkle 21.—ITEMS: The McCloy Stock co. will play a benefit for Morgantown Lodge, 411, B. P. O. E., 26. Mr. H. L. Swisher will continue the management of the Opera House for another year.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Barlow's Minstrels 6; large house; good performance. A Man from the West 7; good performance; large house. The Belle of New York 11; S. R. O. and appreciative audience. Thomas Jefferson 14. Mistress Nell 18. A Breezy Time 21. Marine Band 22. A Poor Relation 26.

MONONGAH.—COLISEUM (C. Currey, manager): Goodwin Winter co. Feb. 25-2 in A Man of Honor, Struck Oil, The Fugitive, The Great Metropolis, East Lynne, and The World Against Her; fair performances to good houses. A Breezy Time 16.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): A Trip to Coontown 7 pleased fair audience. Side Tracked 12; satisfactory performance; good business. The Frolics of Satan 20. The Sunshine of Paradise Alley 27.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Lost in Egypt 8; performance fair; fair house. Thomas Jefferson 11. Barlow Brothers' Minstrels 15.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Carroll Club Minstrels, of Wheeling, 9; benefit Elks; S. R. O.; performance good. A Breezy Time 15. The American Girl 18.

FAIRMOUNT.—OPERA HOUSE (M. R. Musgrove, manager): A Breezy Time 14; S. R. O.; performance excellent. The American Girl 19.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Lost in Egypt 7; good performance; good business. A Breezy Time 21.

WESTON.—THE CAMDEN OPERA HOUSE (George V. Finster, manager): The American Girl 18.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Boston Lyric Opera co. in Wang and The Fencing Master 6; fair business. Otis Skinner in Prince Otto was greeted by a very large audience 8; splendid performance.—ITEM: Jane Peyton and George F. Nash, of Otis Skinner's co., and Manager and Mrs. Strasilipka were entertained at dinner by Dr. and Mrs. Maurer 8.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Frederick Warde 6; good performance; large and pleased audience. Theodora 8; fair performance and house. Murray and Mack in Shooting the Chutes 15. The Rounders 19. The Heart of Chicago 22. The Span of Life 23. The Hottest Coon in Dixie 25. Beach and Bowers' Minstrels 28. A Stranger in a Strange Land 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Otis Skinner in Prince Otto 7; one of the largest audiences of the season; performance excellent. The Heart of Chicago 9; fair business; good scenic effects. Beach and Bowers' Minstrels 13. Milwaukee Pabst Theatre co. 14. The Rounders 16.—ITEM: Bertha Waltzinger has left The Rounders and is visiting relatives at her former home here.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): The Heart of Chicago pleased good business 11. A Merry Chase 18.—RINK OPERA HOUSE (John Sellers, manager): Briggs Theatre co. to fair business Feb. 28-2.—ITEM: The Rink Opera House has been supplied with new stage and scenery, and will play repertoire and burlesque cos.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Frederick Warde in The Duke's Jester 9; house and performance good. The International Grand Opera co. 12 pleased a fair sized audience. Beach and Bowers' Minstrels 16. A Stranger in a Strange Land 18. The Hottest Coon in Dixie 27. The Heart of Chicago 29. Uncle Josh Spruceby April 3. Way Down East 11.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): A Brass Monkey 5; poor performance; fair business. Sousa's Band 8; excellent concert; tremendous house. Murray and Mack in Shooting the Chutes 8 good business; performance fair. The Christian 13. Mrs. Fiske 18. The Boston Lyric Opera co. April 1, 2. Way Down East 3.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Heart of Chicago 8; fair house. International Grand Opera co. 8; good performance and fair house. The Ernest Gamble Concert co. pleased S. R. O. 11. A High-Toned Burglar to small house 12. The Rounders 15. Kelly and Wood 18-20. Uncle Josh Spruceby 25. Ole Olson 29.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): F. E. Long co. 4-9 in Human Hearts, The Silver King, Peaceful Valley, My Nephew from New York, Caleb West, and The Fatal Card; good business. The Hottest Coon in Dixie 13. A Stranger from New York 20.

PRAIRIE DU CHIEN.—METROPOLITAN OPERA HOUSE (V. M. Suncina, manager): The Hottest Coon in Dixie 4; good house and performance. A Merry Chase April 26.—GRAND OPERA HOUSE (Frank Evans, manager): Side Tracked 5; good house and performance. Mont's Comedians 23.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): The Red Cat 7; good business; performance fair. Frederick Warde in The Duke's Jester 11 to fair and delighted audience. Mr. and Mrs. E. R. Spencer deserve special mention. Professor Henry E. Payne 14, 15. The Span of Life 19.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): Chicago Quartette 19. Cummings and Alexander U. T. C. 20. Ole Olson April 11.—DANE HOME OPERA HOUSE (Alfred Johnson, manager): Dark.

WAUSAU.—GRAND (C. S. Cone, manager): A Poor Relation 5 pleased large house. The Passion Play 9; crowded house. The Red Cat 11; enjoyed by large audience. Roy Foster deserves special mention. Passion Play pictures (return) 13. A Merry Chase 16.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moore, manager): The Hottest Coon in Dixie 7 drew fairly well. Thomas Q. Seabrooke in The Rounders 12; splendid audience; good performance. King of the Opium Ring 19.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): The Heart of Chicago 12 good business and performance. Cummings and Alexander's U. T. C. 15. Murray and Mack 16. A Stranger in a Strange Land 20.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Otis Skinner in Prince Otto 6; crowded house; the event of the season. Theodora 9; house and performance good. Murray and Mack 17.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): A Poor Relation 8; fair audience. Otis Skinner in Prince Otto 12; big house. Thomas Q. Seabrooke 14. A Man from the West 20.

BARABOO.—THE GRANDE (F. E. Shults, manager): The Heart of Chicago 8; fair sized and appreciative audience. Beach and Bowers' Minstrels 14.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): U. T. C. 16. A Stranger in a Strange Land 22. The Heart of Chicago 25.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Frederick Warde 12. A Stranger in a Strange Land 17. The Span of Life 18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Poor Relation 7; large audience. A Merry Chase 19.

KENOSHA.—RHODE OPERA HOUSE (Joseph Rhode, manager): The Bell Boy 10; good house; performance poor. The Span of Life 17.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Uncle Josh Spruceby 9; co. and business good. Jules Grau Opera co. 13.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): The Little Minister 4. Jules Grau Opera co. 12.

CHEYENNE.—OPERA HOUSE (Stable and Bailey, managers): Leonora Jackson 9 pleased a fair house. Jules Grau Opera co. 14.

CANADA.

LONDON, ONT.—OPERA HOUSE (Alexander Harvey, manager): Fenberg Stock co. concluded week's engagement 9; good business. Plays presented: Roanoke, Knobs o' Tennessee, Why Jones Left Home, Michael Strogoff, Bar Harbor, Dr. Jekyll and Mr. Hyde, and The Brand of Cain. Katherine Standish, Beatrice Fenberg, Edgar Mackay, and L. C. Reeves all deserve mention. Sherman's moving pictures 11, 12; disappointing performance; fair business. Frederick Villiers lectured 13; small but pleased audience. St. Patrick's Day Concert (local) 15. Frederick Warde 22.—ITEM: A. J. Small, of Toronto, was here 12, 13, looking over the plans for improvements to this house, which is in the Small-Stair circuit. Work will be commenced about May 1.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): John E. Young Opera co. 4-9 in Said Pasha, La Mascotte, Erminie, The Bohemian Girl, Olivette, and Rip Van Winkle; fair business; co. good; Minnie Jarbeau and John E. Young made hits; Warnock Garner made his first appearance with this co. in Rip Van Winkle and scored. Frederick Warde 22. Stanley McKeon Brown (lecture) 12.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Sherman's moving pictures 13, 14.

OTTAWA, ONT.—THE RUSSELL THEATRE (Dr. W. A. Drowne, manager): Dandy Dick by Garrick Dramatic Club (local) 14. The Bostonians 15, 16.—GRAND OPERA HOUSE (Joseph Frank, manager): The Valentine Stock co. 11 in A Social Highwayman; packed house; good performance. A Soldier of the Empire 18-23.—ORMES' MUSIC HALL (G. L. Ormes, proprietor): McEwen, hypnotist, 11-16.

LETTER LIST.

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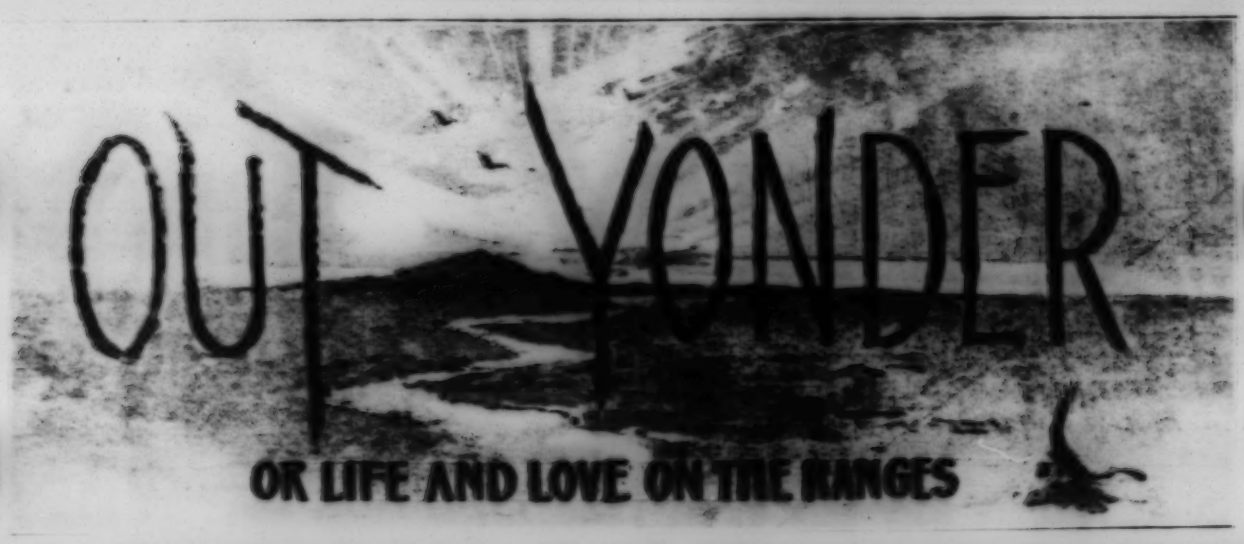

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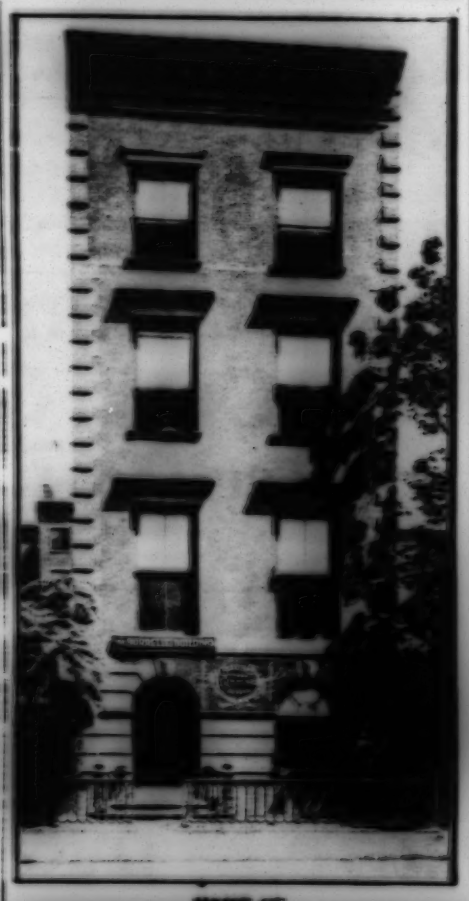

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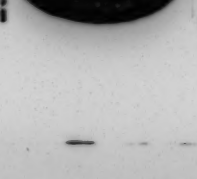

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